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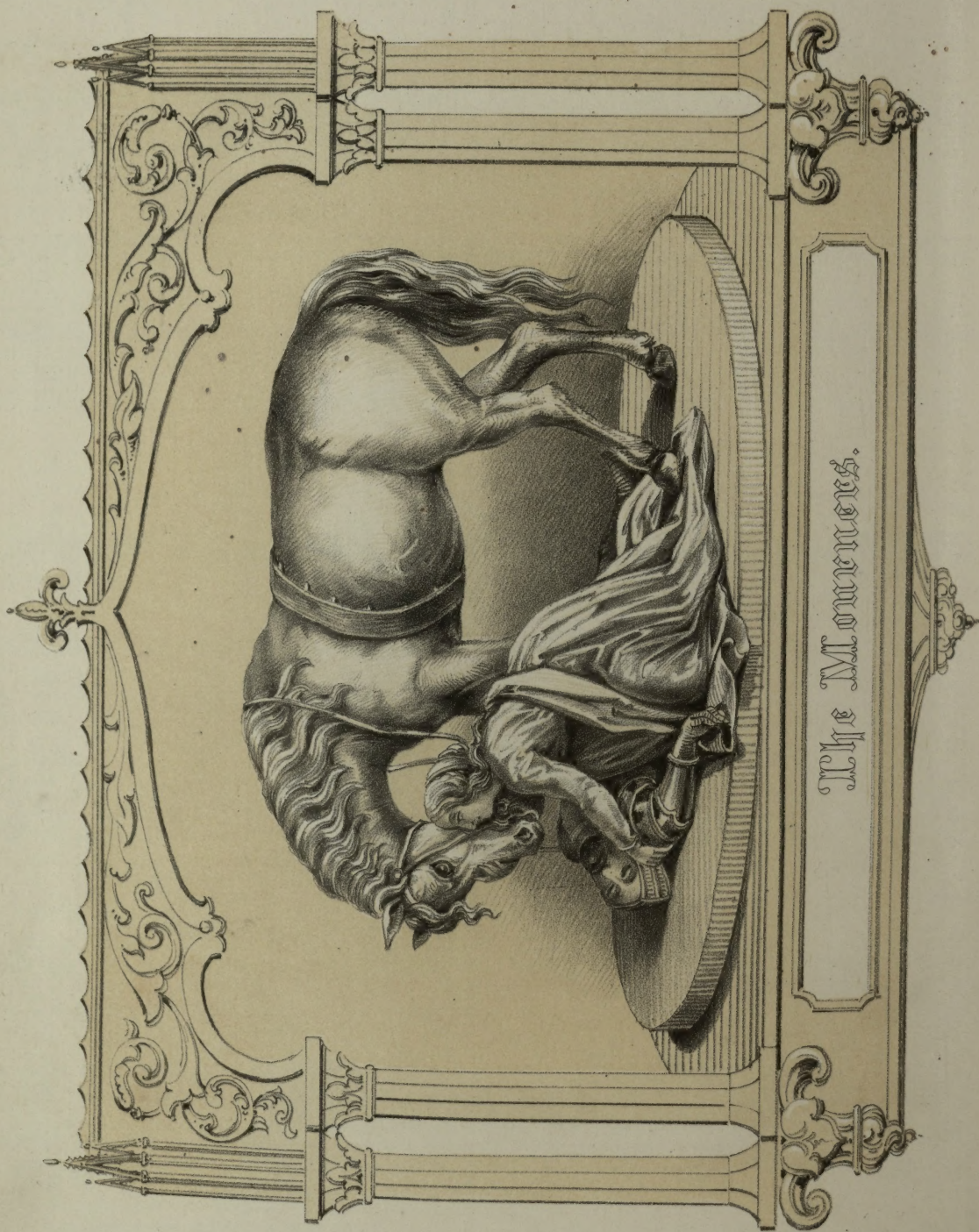
JOSEPH PAXTON, ESQ<sup>R</sup>.

*Architect of the Crystal Palace, Hyde Park.*









The Monarchs.

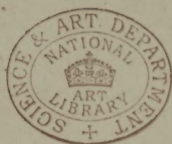


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*important book*

# GALLERY OF ARTS.



From the

## GREAT EXHIBITION

OF

### ALL NATIONS, 1851.



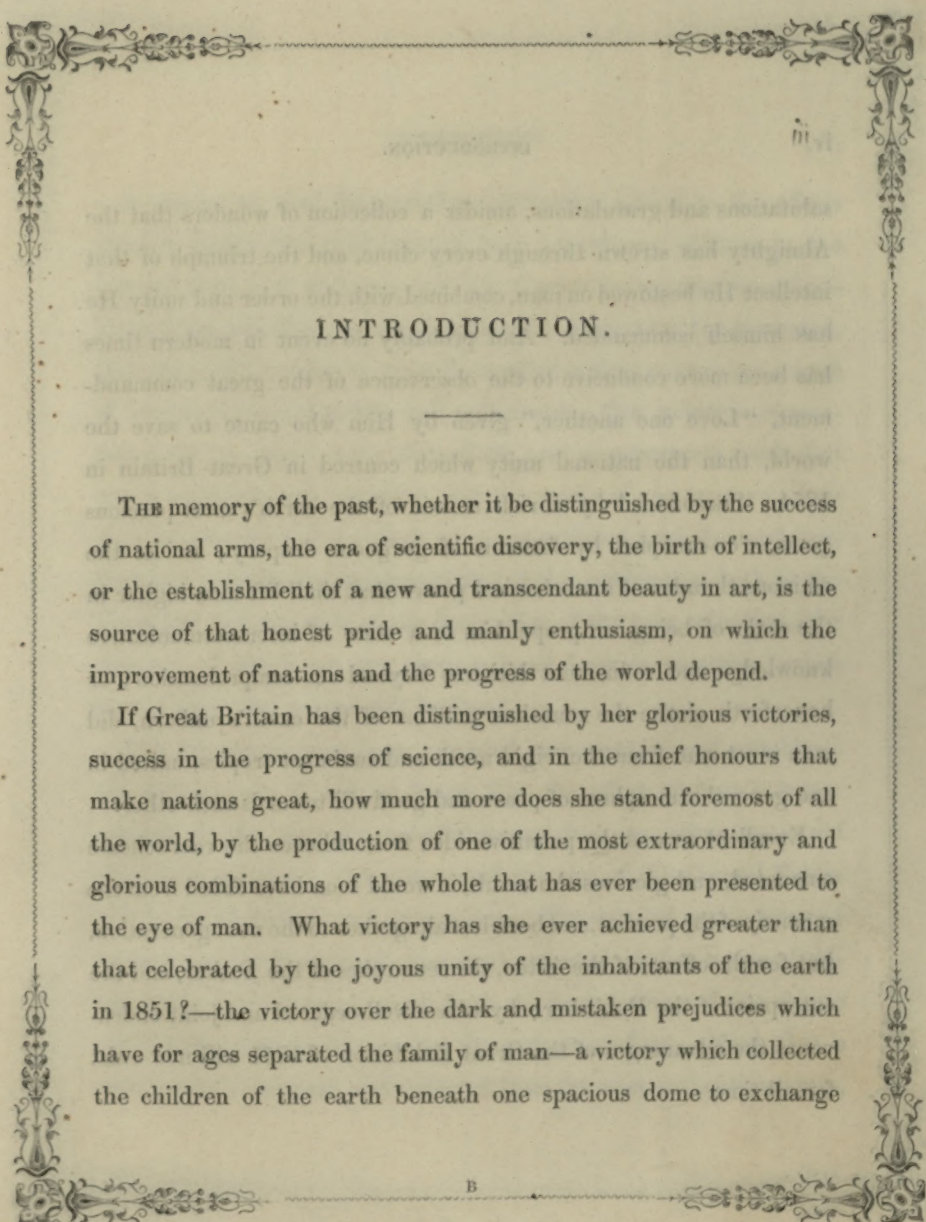
*The Crystal Palace.*

*26. 11. 67*

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## INTRODUCTION.

THE memory of the past, whether it be distinguished by the success of national arms, the era of scientific discovery, the birth of intellect, or the establishment of a new and transcendent beauty in art, is the source of that honest pride and manly enthusiasm, on which the improvement of nations and the progress of the world depend.

If Great Britain has been distinguished by her glorious victories, success in the progress of science, and in the chief honours that make nations great, how much more does she stand foremost of all the world, by the production of one of the most extraordinary and glorious combinations of the whole that has ever been presented to the eye of man. What victory has she ever achieved greater than that celebrated by the joyous unity of the inhabitants of the earth in 1851?—the victory over the dark and mistaken prejudices which have for ages separated the family of man—a victory which collected the children of the earth beneath one spacious dome to exchange



salutations and gratulations, amidst a collection of wonders that the Almighty has strewn through every clime, and the triumph of that intellect He bestowed on man, combined with the order and unity He has himself commanded. And probably no event in modern times has been more conducive to the observance of the great commandment, "Love one another," given by Him who came to save the world, than the national unity which centred in Great Britain in 1851. Surrounded by a rich mosaic of the earth's most precious gems, o'er-canopied by festoons of gorgeous drapery; amidst the ominous thunder of a mechanical power that shall lift man higher in the scale of being, or propel him to a state of intercommunicative knowledge and refinement hitherto beyond our comprehension; or henceforth clothe the countless millions of the earth's unborn, did man meet man from the frigid north and sunburnt tropics, united in one general atmosphere of peace and goodwill towards each other.

Excellent as was the primitive idea from whence the vast scheme emanated, and glorious the result, it would soon have faded from the memory of the present, and been lost altogether to the next generation, but for the efforts of the Artist, the researches of the Author, and the enterprise of the Publisher; by whose well-ordered and joint endeavours the advantages of the Great Exhibition of 1851 will now exist for all time.



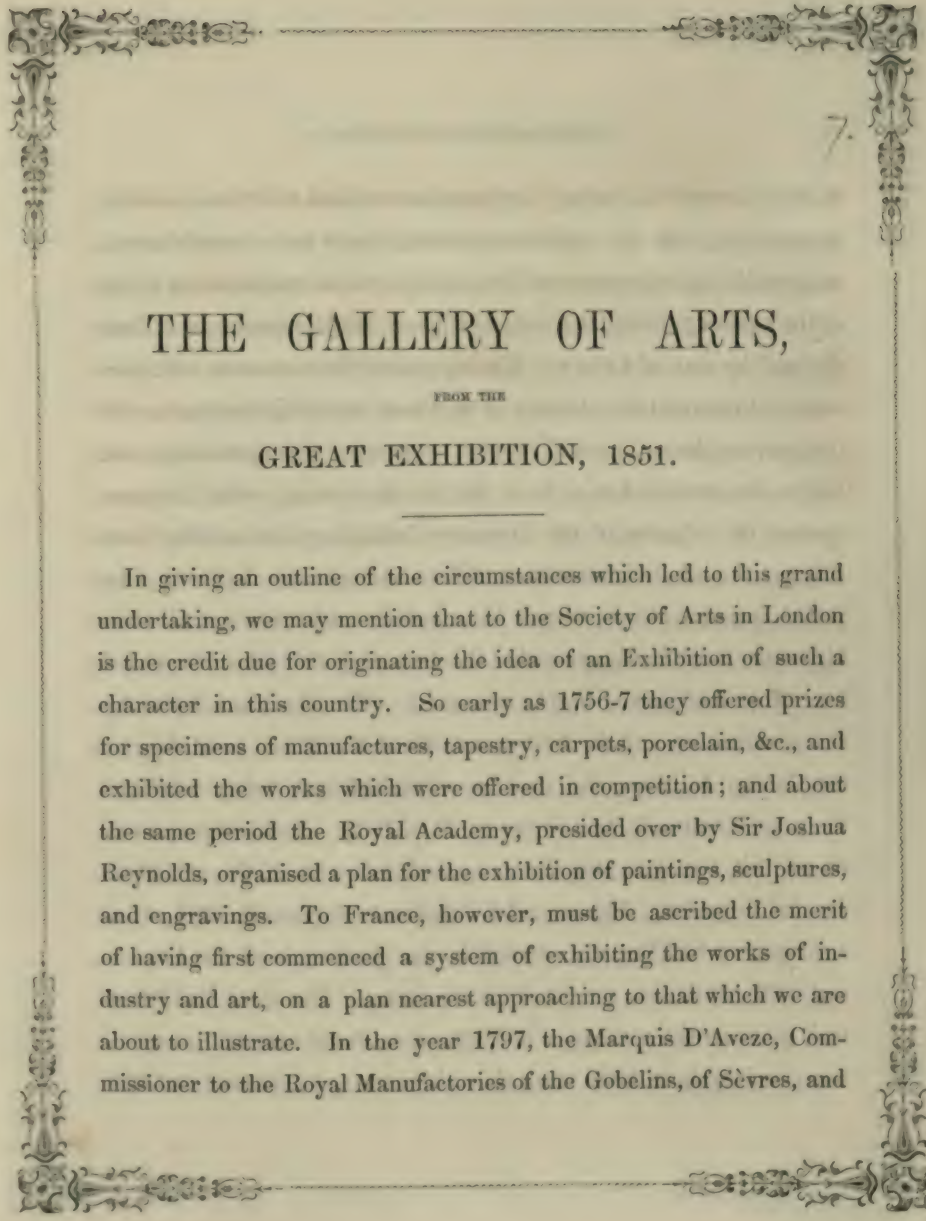
It cannot be said that another publication added to the efforts already before the public would be a superfluous addition to the general stock; so numerous are the themes, so various the reflections, and so beautiful the objects which this great event has presented, that the public cannot be too well supplied with a voluminous source of inestimable information and refinement. Our industrious compeers, we are aware, have done their part to perpetuate much that was remarkable and beautiful; but the works of one or more minds must necessarily fall far short of so magnificent a whole; and it is, therefore, confidently anticipated that in this publication, both in the Drawings and the style of the description of the rare collection, (the memory of which we are about to hand down to posterity,) much that is novel and unique will be found.

The Drawings have been executed in a manner most suitable to the subject, and it will be found that the effect of tints is better adapted to the statuary embellishments than any other that could have been adopted. Our account of the rise of the Crystal Palace will be found statistic and progressive. The detailed particulars and remarks on the beauties it contained are conducted in a more familiar spirit, and intended to call forth the finer feelings of our nature while seeking instruction amidst the curiosities of art. Much that is new, entirely original, and collected from the most authentic sources,



will be found in the following sheets, which could not from the nature of circumstances be obtained by the compilers of any other work of a similar nature; and while much that is interesting has been attached to the history and description of various objects, the writer has endeavoured to lead the mind of the reader to a just appreciation of genius, enterprise, and talent; and to enable the casual observer to distinguish between the true and the false—the really excellent and the superficially meretricious. Thus much the Proprietors have thought fit to say for their *Gallery of Arts from the Great Exhibition of 1851*: the grandeur of the subject, and the intense interest which it has created in the minds of thousands, leads them confidently to hope the present Work will be justly appreciated.





7.

# THE GALLERY OF ARTS,

FROM THE

## GREAT EXHIBITION, 1851.

In giving an outline of the circumstances which led to this grand undertaking, we may mention that to the Society of Arts in London is the credit due for originating the idea of an Exhibition of such a character in this country. So early as 1756-7 they offered prizes for specimens of manufactures, tapestry, carpets, porcelain, &c., and exhibited the works which were offered in competition; and about the same period the Royal Academy, presided over by Sir Joshua Reynolds, organised a plan for the exhibition of paintings, sculptures, and engravings. To France, however, must be ascribed the merit of having first commenced a system of exhibiting the works of industry and art, on a plan nearest approaching to that which we are about to illustrate. In the year 1797, the Marquis D'Aveze, Commissioner to the Royal Manufactories of the Gobelins, of Sèvres, and



character, to be governed by a Royal Commission, was submitted to the government by Prince Albert, but without any advantage resulting therefrom, the Ministry being unwilling to take any responsibility or trouble beyond what necessarily fell to their office. Popular feeling, however, began to be general in favour of such an undertaking; and the early promoters of the measure being freed from all dependence on government for support, began to act with spirit and decision, and substituted example for persuasion.

In 1847 (we quote from the introduction to the Official Catalogue) "the Council of the Society substituted action for theory, and, in the midst of discouragement, established a limited Exhibition of Manufactures, professedly as a beginning of a series. The success of this Exhibition determined the Council to persevere, and to hold similar Exhibitions annually. The next year the experiment was repeated with such success, that the Council felt warranted in announcing their intention of holding annual Exhibitions, as a means of establishing a quinquennial Exhibition of British Industry, to be held in 1851. Having proceeded thus far, the Council sought to connect the Schools of Design, located in the centres of manufacturing industry, with the proposed Exhibition, and obtained the promised co-operation of the Board of Trade, through the President, Mr. Labouchere; moreover, with a view to prepare a suitable building, they secured the promise











of a site from the Earl of Carlisle, then Chief Commissioner of Woods and Forests, who offered either the central area of Somerset House, or some other government ground. In 1849, the Exhibition, still more successful than any preceding, consisted principally of works in the precious metals, some of which were contributed by her Majesty. To aid in carrying out their intention of holding a National Exhibition in the year 1851, the Council of the Society caused a report on the French Exposition of 1849, to be made for them and printed. A petition was also presented by the Council to the House of Commons, praying that they might have the use of some public building for the Exhibition of 1851, which was referred to the Select Committee on the School of Design."

Prince Albert, being President of the Society of Arts, was fully aware of all the proceedings, and on the termination of the session of 1849, determined to take the subject under his own personal superintendence ; and commenced arranging the way in which it should be conducted, in order to ensure a successful result. At a meeting held at Buckingham Palace, on the 30th of June, the minutes set forth:—His Royal Highness communicated his views regarding the formation of a Great Collection of Works of Industry and Art in London in 1851, for the purpose of exhibition, and of competition and encouragement ; and was of opinion that such col-



lection and Exhibition should consist of the following divisions:—*Raw Materials—Machinery and Mechanical Inventions—Manufactures—Sculptures and Plastic Art generally.* Various sites were suggested as most suitable for the building, which it was settled must be a temporary one. The Government had offered Somerset House; but as that did not suit, His Royal Highness pointed out the vacant ground in Hyde Park on the south side, between the Kensington drive and the road commonly called Rotten Row, as affording peculiar advantages. Application for this site could be made to the Crown. It was a question whether this Exhibition should be exclusively limited to British industry. It was considered that, whilst it appears an error to fix any limitation to the productions of machinery, science, and taste, which are of no country, but belong as a whole to the civilised world, particular advantage to British industry might be derived from placing it in fair competition with that of other nations. After another meeting on the 14th of July at Osborne House, the Prince brought the subject before Government, in a letter to the Home Secretary, which led to the appointment of a Royal Commission, dated Jan. 3, 1850.

In this stage of the proceeding (we quote again from Mr. Cole's Introduction,) "it became necessary to place the accomplishment of the undertaking, as far as possible, beyond a doubt. Having ac-

quired experience, in 1845, of the difficulties to be encountered, the Council of the Society of Arts felt that the proposal must not be brought a second time before the public as an hypothesis, but that the only means of succeeding was to prove that they had both the will and the power to carry out the Exhibition. The Society had no funds of its own available for the advances necessary to be made. The outlay for a building upon the scale then thought of, and for preliminary expences, was estimated at the least £70,000.

“After much fruitless negotiation with several builders and contractors, an agreement was made between the Society of Arts and the Messrs. Munday, by which the latter undertook to deposit £20,000 as a prize fund, to erect a suitable building, to find offices, to advance the money requisite for all preliminary expenses, and to take the whole risk of loss on certain conditions. It was proposed that the receipts arising from the Exhibition should be dealt with as follows: The £20,000 prize fund, the cost of the building, and five per cent. on all advances, were to be repaid in the first instance: the residue was then to be divided into three equal parts; one part was to be paid at once to the Society of Arts as a fund for future exhibitions; out of the other two parts all incidental costs, such as those of general management, preliminary expences, &c., were to be paid; and the residue, if any, was to be the remuneration of the contractors, for



their outlay and risk. Subsequently, the contractors agreed, that instead of this division, they would be content to receive such part of the surplus, if any, as after payment of all expenses, might be awarded by arbitration. This contract was made on August 23rd, 1849, but the deeds were not signed until the 7th November.

“The Society of Arts having thus secured the performance of the pecuniary part of the undertaking, the next step taken was to ascertain the readiness of the public to promote the Exhibition. It has been shown that the proof of this readiness would materially influence her Majesty’s government in consenting to the proposal to issue a Royal Commission to superintend the Exhibition. Prince Albert, therefore commissioned several members of the Society, in Autumn, 1849, to proceed to the ‘manufacturing districts of the country, in order to collect the opinions of the leading manufacturers, and further evidence with reference to a great Exhibition of the Industry of all Nations to be held in London in the year 1851, in order that the Prince might bring the results before the government.’ Commissioners were appointed, visits made, and the reports of the results submitted to His Royal Highness, from which it appeared that 65 places, comprehending the most important cities and towns of the United Kingdom, had been visited. Public meetings had been held, and local committees of assistance formed in them.”







On the presentation of these reports to the Government the Royal Commission was issued, and on the 11th January, 1850, they held their first sitting, at which it was determined to avail themselves of the arrangement the Society of Arts had reserved for them, and rescind the contract made with Messrs. Munday, paying them for their outlay and risk, relying entirely upon voluntary contributions for carrying out the great work. The minute adds:—"The Commissioners feel that in thus abandoning a contract, which, regarded in a pecuniary point of view alone, is undoubtedly advantageous to the public, and resting the success of the proposed experiment upon public sympathy, they have adopted a course in harmony with the general feelings of the community. It now rests with the public to determine, by the amount of their contribution, the character of the proposed Exhibition, and the extent of benefit to industry in all its branches, which will result from it." The Executive Committee did not exactly coincide in their views, probably from a feeling of doubt as to how far public sympathy would supply the necessary means for so gigantic a project, and tendered their resignation in the following terms:—"The members of the Executive Committee submit that the dissolution by the Royal Commission of the contract, which they had been appointed for the purpose of carrying out, has changed the nature of their functions, and even superseded many of them. They



are of opinion, therefore, that it is desirable that the Royal Commission should be as free to select the best organization for carrying their intentions into effect, as if the Executive Committee had never been appointed. They feel that they should not be acting in accordance with their sincere wishes of witnessing the perfect success of the Exhibition, if they did not come forward to express their entire readiness at once to place their position in the hands of his Royal Highness the Prince Albert, and the Royal Commissioners." The resignation was not accepted, and some time elapsed before the executive arrangements were conclusively modified to meet the altered circumstances of the case.

The appeal of the Commissioners to the Country was responded to in the most satisfactory manner. Subscriptions flowed from all parts of the Kingdom. The Lord Mayor of London called a meeting, which was held on the 17th Oct. 1850, at the Egyptian Hall, to receive a deputation from the Society of Arts, who were charged by his Royal Highness Prince Albert to explain the plans proposed for the Exhibition. This meeting was attended by a vast number of the most influential merchants, bankers, and traders of London, who entered most enthusiastically into the proposition. Mr. Cole explained Prince Albert's views on the subject, and gave a very flattering account of the reception the project had met with amongst the manu-

facturers in the Provinces. Numerous meetings in the city and other parts of the metropolis subsequently took place, and the feeling in favour of the International Exhibition appeared unanimous. At this important period, and when matters were progressing in the most favorable manner, the Lord Mayor, (Alderman Sir J. Musgrove) conceived the happy idea of inviting the chief magistrates of all the provincial towns to a grand banquet at the Mansion House, the result of which was highly satisfactory, nearly the whole of the Provincial Mayors having attended, and inspired with an almost personal interest in the success of the great undertaking. Prince Albert, who was a guest on the occasion, in a speech of considerable length, and with good taste and feeling explained his own views on the subject. On the following day a meeting, of those public functionaries who were present at the dinner, took place in the Egyptian Hall, when measures for the advancement of the work were adopted. At a subsequent banquet which took place at York, his Royal Highness Prince Albert said, in the name of the Royal Commission:—

“Although we perceive in some countries an apprehension that the advantages to be derived from the Exhibition will be mainly reaped by England, and a consequent distrust in the effect of our scheme upon their own interest, we must, at the same time freely and gratefully acknowledge, that our invitation has been received by



all nations with whom communication was possible, in that spirit of liberality and friendship in which it was tendered, and that they are making great exertions, and incurring great expenses, in order to meet our plans."

The Letters Patent for incorporating the Commissioners for the Exhibition of 1851 were issued July 1850, and the Charter accepted on the 15th of August. No less than £230,000 was subscribed as a guarantee fund by a limited number of gentlemen favourable to the Exhibition; and the Bank of England, on their responsibility, undertook to make the required advances. The Commissioners having determined on the space the edifice was to cover, invited architects of all nations to furnish designs, and, although only one month was allowed for the preparation of the drawings, no less than 233 competitors appeared, one-sixth at least being foreigners. The duty of examining these plans devolved on Mr. Wyatt, who embodied the particulars in a Report, which was duly submitted to the Commissioners. Much discussion ensued thereon, and the Committee after repeated sittings came to the conclusion that, although many of the Plans were admirable in various respects, not one embodied as a whole the necessary conveniences and arrangements required for such an undertaking. This caused much dissatisfaction, which was considerably increased when it became known that the Committee







INTERIOR OF THE



GREAT EXHIBITION.

1851.

L. Thompson.







Cupid Captive.





had prepared a plan of their own, and that their working drawings were in the Lithographer's hands. Invitations were, however, shortly issued to the Contractors to erect the building, the tenders to be delivered by the 10th of May.

Several were sent in, the cost of erection on the plan proposed by the Commissioners varying from £120,000 to £150,000, but the public feeling was soon found to be decidedly against the plan proposed by the Building Committee, who were becoming somewhat puzzled what course to adopt, when, fortunately, Mr. Paxton, not by profession an architect, came to their rescue, and produced a plan which, as our readers are aware, was the one finally adopted. This gentleman was at the time erecting a building for the Victoria Regia, in the Duke of Devonshire's gardens, at Chatsworth; and to that circumstance, and to Mr. Paxton alone, are we indebted for the origin of that wonderful structure, the renowned Crystal Palace. Little time was lost, after the first conception of the idea, in preparing the plans, which, with the aid of Messrs. Fox and Henderson, were soon completed. Messrs. Fox and Henderson after consulting with those parties on whose co-operation their means of fulfilling their proposals depended, delivered their tenders, which were accepted by the Committee. To simplify matters, Mr. Cubitt was invested, on behalf of the Commissioners, with authority to arrange



all details with the Contractors. They obtained possession of the ground on the 30th of July, but the first column was not fixed till the 26th of September; the site being that originally proposed by Prince Albert, consisting of a rectangular piece of ground in Hyde Park, containing about 26 acres, being 2300 feet in length by 500 in breadth.

We now quote from Mr. D. Wyatt's account:—On the ground being given up, the first work undertaken was the construction of a hoarding to enclose the whole area of the site. This hoarding was formed by the insertion into the ground, in pairs, of the timbers ultimately to be used as joists. Between each pair of uprights were slipped the ends of boards, to be subsequently used as floor boards; and these were secured by attaching together the two ends of the joists extending above them. Thus the expense of the hire of waste boarding was avoided; the timber composing the hoarding was completely uninjured; and the celerity with which the whole area was surrounded was remarkable. The setting out of the building was then proceeded with, stakes having been driven into the ground to indicate approximately the position of the columns; their precise centres were ascertained by the use of the theodolite, and marked by driving a nail into each stake at the exact point. When it became necessary to remove these stakes, in order to dig out holes

for the concrete foundations, an ingenious method was resorted to, for identifying at any time the position occupied by the nail which had been removed. The height of the surface of the mortar varying with almost every column, was regulated by pegs driven to the correct level. As every casting was delivered on the ground, it underwent a careful examination, and was immediately painted. The gutters, upon the perfect soundness of which the stability of the galleries and roof mainly depended, were subjected to a rigorous test, in a machine arranged for the purpose. One of Mr. Henderson's patent cranes was so placed, that, on a waggon containing girders being brought beneath its range, a girder was lifted from the waggon and deposited upon a weighing apparatus. An account having been taken of its weight, the girder was again lifted by the crane, and carried forward to an extremely strong frame, the two ends of which corresponded in form and dimensions to the connecting pieces with their projections. The girder being securely confined in these clutches, a force was exerted upon it at the two points upon which the weight of the floors and roofing would have to be carried, that is to say, immediately over its vertical lines. The force thus communicated was applied by two pistons, forced upwards by a modification of the hydraulic press. A registering apparatus affixed to the pipe leading from the force-pump to the testing machine, afforded



the means of adjusting the pressure exercised by the hydraulic press. A careful observation of this apparatus conveyed the assurance that every girder, according to its ultimate destination, was proved to a strain of either 9, 15, or 22 tons. After testing, the girder was released from its confinement, again raised by the crane, and stacked in a convenient place, ready for removal. In order to elevate the columns to their places, what is known in technical language as a pair of shear-legs, was employed. This simple apparatus consists of two poles lashed together at their heads, and maintained in a steady position by ropes extending from the apex of the triangle formed by the base-line of the ground, and the inclination of the poles to one another, to stakes driven into the ground at a considerable distance. From the apex of the triangle a series of ropes passing over pulleys were suspended perpendicularly; and, by means of this "fall," the majority of the columns, girders, and other heavy portions of the construction, were elevated to their places. Modifications of the simple apparatus described, sufficed to hoist almost every part of the necessary iron-work. A connecting piece was attached to each column previous to its elevation; and as soon as two columns with their connecting pieces were fixed, a girder was run up, slipped between the projections of the connecting pieces, and secured in its place. An opposite pair of columns having been similarly elevated, another

girder was attached to them; and thus two sides of a square were formed, and maintained in a vertical position by poles acting as supports to them. Two other girders being then hoisted, and slipped between the connecting pieces on the remaining two sides of the squares, a perfect table was constructed. The "shores" or supports were then removed, together with the shear-legs, and the whole apparatus was at liberty, for the purpose of recommencing a similar operation in an adjoining 24-feet bay. When a sufficient number of these bays had been completed (starting from the intersection of the Nave and Transept) to warrant the addition, the hoisting of the columns for the first floor was commenced; more lofty shear-legs being of course employed. The extension of the ground-floor structure proceeding, as that of the first floor was carried on, a base was in turn afforded for the columns of the third tier; and thus the iron framework of the whole building rose from the ground, firm and secure, without the necessity of any scaffolding whatever. While these operations of actual structure were being carried on, the work of preparation was yet more vigorously pushed. The Paxton gutters and sash-bars, prepared by ingenious machinery, were got ready by mile lengths. The latter were even painted by mechanical assistance.

While the various machines were busily operating in the prepara-



tion of the necessary framework to receive the glass, the makers of the glass were not less actively employed. The large size of the sheets required—4 feet 1 inch by 10 inches—and the short time within which the immense quantity necessary had to be supplied, demanded the employment of numerous additional hands, and workmen had to be sought from abroad to assist in the completion of the order within the requisite time. During the preparation of the materials necessary to commence the construction of the Paxton roofing, active progress had been made in the framing of the wrought iron trusses requisite to span the central 72-foot nave, and the 48 feet avenues on each side of it. A steam-engine of 6-horse power gave motion to drilling, punching, and cutting machines. By means of these, the necessary pieces of bar-iron were adjusted to their requisite lengths. While these active preparations for the construction of the roofing were in progress, the daily supplies of castings of every description were of the most abundant nature; no less than 316 girders having been cast and supplied in one week. As fast as the columns came upon the ground, they were taken to their places and immediately fixed. Up to the 20th of September, 77 columns had been supplied. By the week ending the 25th of October, the average number fixed per week amounted to nearly 200, and that rate of supply was continued for several subsequent weeks. The

attention of the contractors was next directed to the formation of the transept ribs. The choicest timber was selected for that purpose; their form was set out upon a platform erected for the purpose, and the timbers for the first rib laid down. As supplies of the smaller castings necessary to complete the various portions of the structure poured in, the work of erection and putting together proceeded with wonderful rapidity. The progressive increase in the number of hands employed affords a tolerable indication of the increasing intensity of the work:—In the week ending Sept. 6, 1850, there were 39 men employed; October 4, 419; November 1, 1,476; December 6, 2,220; January 3, 1851, 2,112; and from that time, until within a month of the opening of the Exhibition, the average number rarely fell below 2,000. Towards the beginning of December, the climax of activity was arrived at, and the most trying operation in the whole construction of the building commenced, namely, the hoisting of the main ribs for the great Transept-roof. This commenced on the 4th of December, and the whole sixteen were fixed in one week. It occupied about an hour to raise a pair of ribs from the ground to the level of the lead flat, but the previous preparation involved a much longer space of time. Eleven men worked at each crab, and about 16 were employed on the lead flat, to guide the ribs in their ascent, and see to the safe condition of the shear-legs and tackle.



No sooner had the skeleton of the transept-roof been completed than the work of glazing the whole roof commenced. And in this, ingenious machines were employed; one variety of these was capable of accommodating two glaziers; these machines consisted of a stage of deal, about 8 feet square, with an opening in its centre sufficiently large to admit of boxes of glass, and supplies of sash-bars, putty, &c. being hoisted through it. The stage rested on four small wheels, travelling in the Paxton gutters. The dexterity acquired by the men in working the machines was very remarkable. By means of them, 80 men in one week, put in upwards of 18,000 panes of glass, being not less than 62,600 feet superficial. The greatest number of panes inserted by a man in one day was 108, being 367 feet 6 inches of glazing. Among the later operations connected with the completion of the work, the most remarkable for the celerity with which it was conducted, was the ornamental painting of the nave-roof. Iron straps, attached to the trusses, supported a number of scaffold poles, on which a perfect cloud of boards was laid, and by these means 400 or 500 painters worked their way, from one end of the building to the other.

Various experiments were made as the work proceeded, to test the strength of the girders, &c.; and though at the time great doubts were expressed by many, as to the stability of the construction, the













V. & T. H. Smith.

INTERIOR OF THE

Crystal Palace, London.

Designed for the Exhibition of 1851.



CRYSTAL PALACE.

View from the East End.

10 Johnson's Court, Fleet St





scientific gentlemen who were called on to witness those experiments were satisfied the relative proportions of the building were so strong that no danger need be apprehended. To make assurance doubly sure, and to remove all doubts, Messrs. Maudsley and Field, the celebrated Civil Engineers, recommended that seven frames should be constructed, each holding thirty-six cannon balls of eighty-six pounds each, equal to seven and a half tons weight; these to be drawn over the floor of the galleries, by which a pressure far greater than could by any other means be brought to bear upon them would be obtained—that of a crowd not exceeding eighty pounds to the square foot. This plan was adopted, with the most satisfactory results. During the progress of the work, Messrs. Fox and Henderson were indefatigable in their exertions; and had it not been for the untiring energy of those gentlemen, and their perfect confidence in the honor and integrity of the Commissioners, the building could not by any possibility have been finished in time, the contract not having been completed till the 31st of October; at which period, though they had not received any positive orders, and consequently could make no legal claim on the Commissioners, they had incurred an expense of nearly £50,000. The plan of the building formed a parallelogram, eighteen hundred and fifty-one feet long and 408 feet wide, with a projection on the north side 938 feet long by 48 feet wide. On each



side of the main avenue, which was 72 feet wide by 64 feet high, were narrower aisles 24 feet wide; and at an equal distance from the ground were galleries which ran the whole length of the building, and round each end of the Transept. Beyond these again, and parallel with them, at a distance of 48 feet, were second aisles of the same width, having galleries over them on the same level as those on the outside aisles. Bridges spanned the galleries, and connected them together at frequent intervals; the spaces between them forming Courts, the articles exhibited in which were visible from the galleries. These aisles were roofed over, at a height of 44 feet from the ground; beyond these aisles, the remaining portion of the building consisted of but one story, 24 feet high. The magnificent Transept which crossed the grand avenue about midway, and which enclosed three elm trees of great height, was 72 feet wide, 108 high, and 408 long, from north to south. The whole area enclosed and roofed over consisted of no less than 772,784 square feet, about 19 acres in extent, being upwards of four times the size of St. Peter's, at Rome. The entrances were at the south Transept, and at the east and west end of the nave; with numerous places of egress, at convenient distances from each other, throughout the building.

At the east and west ends, spaces were enclosed for the exhibition of such goods, as, from their dimensions and weight, could not be

admitted within the building. They consisted chiefly of blocks of marble, coal, slate, anchors, garden ornaments, &c. At the west end, on an open space of ground, was erected the magnificent colossal statue of Richard Cœur de Lion, by the Baron Marochetti; and at a short distance on the north-west side was constructed an Engine house, similar in character to that of the main building, for generating the steam which gave motion to the machinery. Every necessary arrangement was made for a plentiful supply of water; both for general purposes, or for any emergency that might occur. Large spaces on either side of the southern entrance were appropriated to clerks, &c., who conducted the official business; and at each entrance there was ample accommodation afforded for the check-takers, vendors of catalogues, &c.

On the 1st of May the building was completed, and every preparation made for the grand ceremonial which then took place. Her Majesty opened it in person, surrounded by the great officers of State, the ladies and gentlemen of her Court, the Foreign Ambassadors, &c., there being present, also, not less than 25,000 visitors. Nothing could exceed the magnificence of this grand spectacle; the vast but elegant proportions of the building—the diversity, richness, and beauty of the costumes—the immense assemblage of well-dressed persons, who had collected to witness the ceremony—all tended to



render its inauguration one of the most imposing sights that had ever been witnessed in England, or any other country. When the music which hailed her Majesty's entrance had ceased, Prince Albert, as President of the Royal Commissioners, read the following Report:

MAY IT PLEASE YOUR MAJESTY,

WE, the Commissioners appointed by your Majesty's Royal Warrant of the 3rd of January, 1850, for the promotion of the Exhibition of the Works of Industry of all Nations, and subsequently incorporated by your Majesty's Royal Charter of the 15th of August, in the same year, humbly beg leave, on the occasion of your Majesty's auspicious visit at the opening of the Exhibition, to lay before you a brief statement of our proceedings to the present time.

By virtue of the authority graciously committed to us by your Majesty, we have made diligent inquiry into the matters which your Majesty was pleased to refer to us, namely, into the best mode of introducing the productions of your Majesty's Colonies and Foreign Countries into this Kingdom; the selection of the most suitable site for the Exhibition, the general conduct of the undertaking, and the proper method of determining the nature of the prizes, and securing the most impartial distribution of them. In the prosecution of these



The Children in the Wood.





inquiries, and in the discharge of the duties assigned to us by your Majesty's Royal Charter of Incorporation, we have held constant meetings of our whole body; and have, moreover, referred numerous questions connected with a variety of subjects to Committees, composed partly of our own members and partly of individuals distinguished in the several departments of science and the arts, who have cordially responded to our applications for their assistance, at a great sacrifice of their valuable time. Among the earliest questions brought before us, was the important one as to the terms upon which articles offered for exhibition should be admitted into the building. We considered that it was a main characteristic of the national undertaking in which we were engaged, that it should depend wholly upon the voluntary contributions of the people of this country for its success; and we therefore decided, without hesitation, that no charge whatever should be made on the admission of such goods. We considered, also, that the office of selecting the articles to be sent should be intrusted in the first instance to Local Committees, to be established in every foreign country, and in various districts of your Majesty's dominions, a general power of control being reserved to the Commission. We have now the gratification of stating that our anticipations of support in this course have in all respects been fully realized. Your Majesty's most gracious donation to the funds



of the Exhibition was the signal for voluntary contribution from all, even the humblest classes of your subjects; and the funds which have thus been placed at our disposal amount at present to about £65,000. Local committees, from which we have received the most zealous co-operation, were formed in all parts of the United Kingdom, in many of your Majesty's Colonies, and in the territories of the Hon. East India Company. The most energetic reports have also been received from the Governments of nearly all the countries of the world, in most of which Commissions have been appointed, for the special purpose of promoting the objects of an exhibition, justly characterised in your Majesty's Royal Warrant as an Exhibition of the Works of Industry of all Nations.

We have also to acknowledge the great readiness with which persons of all classes have come forward as exhibitors. And here, again, it becomes our duty to return our humble thanks to your Majesty, for the most gracious manner in which your Majesty has condescended to associate yourself with your subjects, by contributing some most valuable and interesting articles to the Exhibition. The number of exhibitors whose productions it has been found possible to accommodate, is about 15,000, of whom nearly one-half are British. The remainder represent the productions of more than forty foreign countries, comprising almost the whole of the civilized nations of the

globe. In arranging the space to be allotted to each, we have taken into consideration both the nature of its productions, and the facilities of access to this country afforded by its geographical position. Your Majesty will find the productions of your Majesty's dominions arranged in the western portion of the building, and those of foreign countries in the eastern. The Exhibition is divided into four great classes:—1. Raw Materials; 2. Machinery; 3. Manufactures; 4. Sculpture and the Fine Arts. A further division has been made according to the geographical position of the countries represented; those which lie within the warmer latitudes being placed near the centre of the building, and the colder countries at the extremities. Your Majesty having been graciously pleased to grant a site in this your Royal Park for the purposes of the Exhibition, the first column of the structure, now honoured by your Majesty's presence, was fixed on the 26th of September last. Within the short period, therefore, of seven months, owing to the energy of the contractors, and the active industry of the workmen employed by them, a building has been erected, entirely novel in its construction, covering a space of more than eighteen acres, measuring 1851 feet in length, and 456 feet in extreme breadth, capable of containing 40,000 visitors, and affording a frontage for the exhibition of goods to the extent of more than 10 miles. For the original suggestion of the principle of this



structure, the Commissioners are indebted to Mr. Joseph Paxton, to whom they feel their acknowledgements to be justly due, for this interesting feature of their undertaking.

With regard to the distribution of Rewards to deserving Exhibitors, we have decided that they shall be given in the form of Medals, not with reference to merely individual competition, but as rewards for excellence in whatever shape it may present itself. The selection of the persons to be so rewarded has been intrusted to Juries composed equally of British subjects and of foreigners; the former having been selected by the Commission from the recommendations made by the Local Committees, and the latter by the governments of the Foreign Nations, the productions of which are exhibited. The names of these Jurors, comprising as they do many of European celebrity, afford the best guarantees of the impartiality with which the rewards will be assigned. It affords much gratification that— notwithstanding the magnitude of this undertaking, and the great distance from which many of the articles now exhibited have had to be collected—the day on which your Majesty has been graciously pleased to be present at the inauguration of the Exhibition, is the day that was originally named for its opening; thus affording a proof of what may, under God's blessing, be accomplished by goodwill and cordial co-operation among nations, aided by the means that



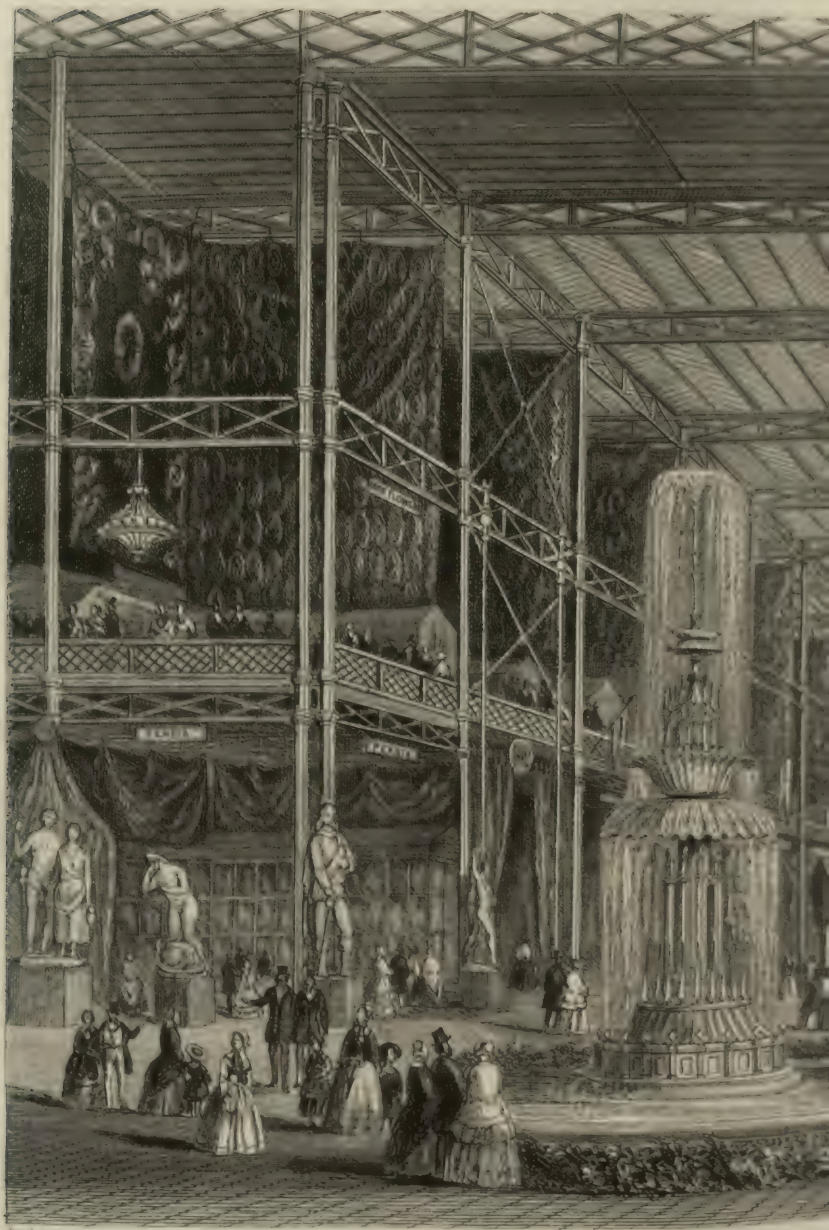
The Infant Moses.











INTERIOR OF THE

FROM THE

London Illustrated



GREAT EXHIBITION.

Looking East.





modern science has placed at our command. Having thus briefly laid before your Majesty the results of our labours, it only remains for us to convey to your Majesty our dutiful and loyal acknowledgements of the support and encouragement which we have derived throughout this extensive and laborious task, from the gracious favour and countenance of your Majesty. It is our heartfelt prayer that this undertaking, which has for its end the promotion of all branches of human industry, and the strengthening of the bonds of peace and friendship among all nations of the earth, may, by the blessing of Divine Providence, conduce to the welfare of your Majesty's people, and be long remembered among the brightest circumstances of your Majesty's peaceful and happy reign.

## HER MAJESTY REPLIED :

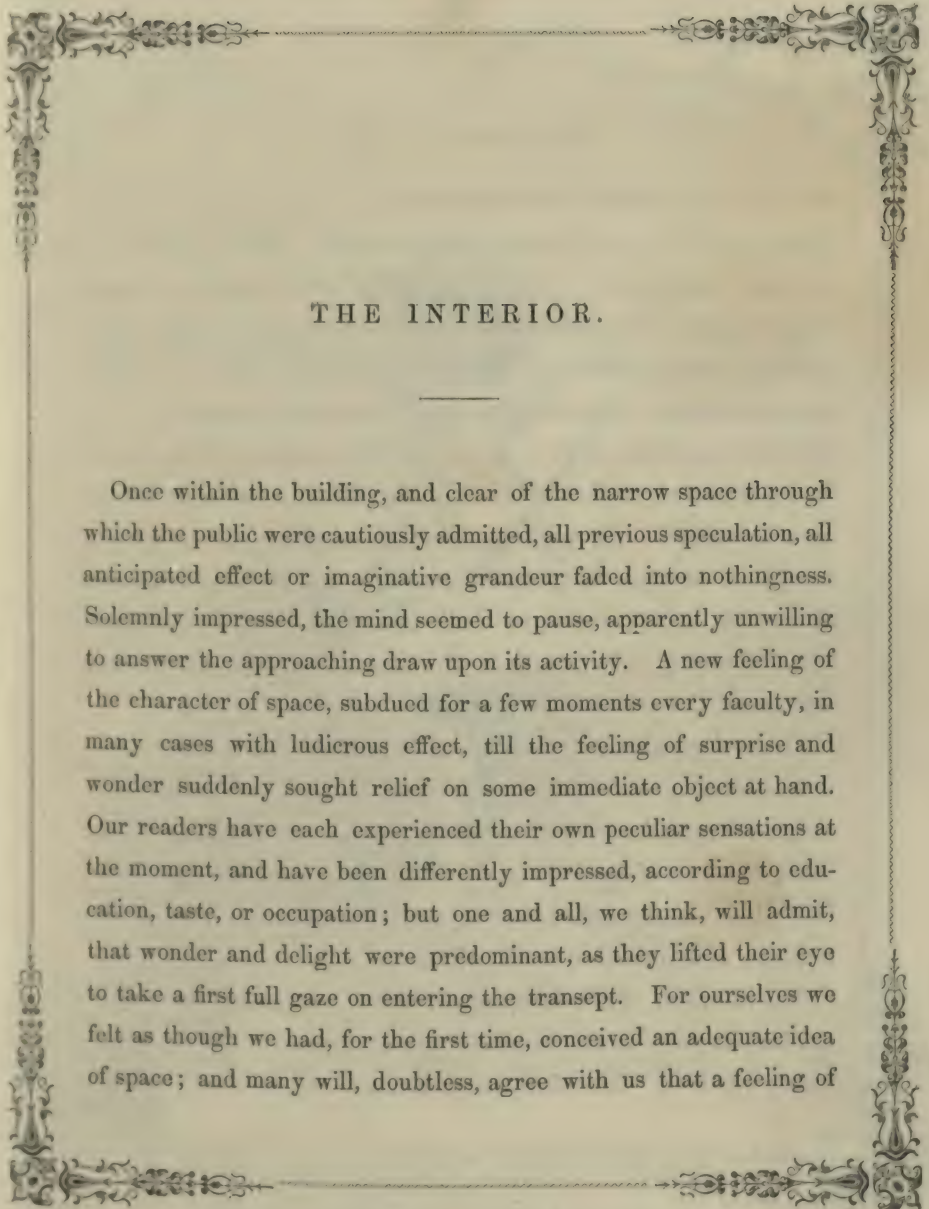
I receive, with the greatest satisfaction, the Address which you have presented to me on the opening of this Exhibition. I have observed, with a warm and increasing interest, the progress of your proceedings in the execution of the duties intrusted to you by the Royal Commission ; and it affords me sincere gratification to witness the successful result of your judicious and unremitting exertions, in the splendid spectacle by which I am this day surrounded. I cor-



dially concur with you in the prayer, that, by God's blessing, this undertaking may conduce to the welfare of my people, and to the common interests of the human race; by encouraging the arts of peace and industry, strengthening the bonds of union among the nations of the earth, and promoting a friendly and honourable rivalry in the useful exercise of those faculties which have been conferred by a beneficent Providence for the good and happiness of mankind.

His Grace the Archbishop of Canterbury having offered up a Prayer, invoking God's blessing upon the undertaking, Her Majesty proceeded along the building in Royal Procession; and on returning to the platform, declared the Exhibition opened. The ceremony then terminated with the performance of the Hallelujah Chorus.

From this hour the building was open to the public. The general invitation had been well answered; and hourly were a grateful people seen to collect from distant lands, and our home provincial towns, to enjoy the intellectual feast prepared for them. On approaching the building from the park, the inhabitants of every clime abroad or county at home were welcomed by the colours of his nation, or the well known armorial bearings of his town or county pendant from the flag staffs, or floating gracefully in the breeze.



## THE INTERIOR.

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Once within the building, and clear of the narrow space through which the public were cautiously admitted, all previous speculation, all anticipated effect or imaginative grandeur faded into nothingness. Solemnly impressed, the mind seemed to pause, apparently unwilling to answer the approaching draw upon its activity. A new feeling of the character of space, subdued for a few moments every faculty, in many cases with ludicrous effect, till the feeling of surprise and wonder suddenly sought relief on some immediate object at hand. Our readers have each experienced their own peculiar sensations at the moment, and have been differently impressed, according to education, taste, or occupation; but one and all, we think, will admit, that wonder and delight were predominant, as they lifted their eye to take a first full gaze on entering the transept. For ourselves we felt as though we had, for the first time, conceived an adequate idea of space; and many will, doubtless, agree with us that a feeling of



elasticity and lightness surrounded them as they gazed upward, very different to the sense of weight and covering in, which oppresses the beholder when under the most gracefully formed cupolas of more solid structures. We ourselves attribute it to the ærial character of the building, the prevalence of light, and the entire absence of those massive supports which hitherto have been found necessary to uphold the super-incumbent weight of ordinary buildings, distinguished by the altitude of their interiors; be it as it may, a feeling of perfect security seemed to prepare the mind for uninterrupted enjoyment upon first entering the southern transept, and if our readers will accompany us *con amore*, we shall, doubtless, elicit something of a reminiscent gratification from the beautiful masses, groups, and ornaments, that everywhere presented themselves.

The cool grandeur of the Crystal Fountain first lured the visitor to its precincts, and soothed by its refreshing odour he might have turned full upon the array of sculpture, the front of the subjects mainly facing this part of the building; and found India on his right hand, with China on the left, occupying the corners of this part of the transept, at its intersection with the nave.

The character of the sculpture exhibited was not abstractedly of the highest order in all cases, but the arrangement of the whole was highly effective. Individual cases, however, of excellence of the



Love & Her Children,





highest order, many may be pointed out; and if it is not our province to be strictly critical, we may at least notice these as evidencing a greater degree of merit according to our feeling of art, or at least as proving worthy of more general observation, without invidious remark upon the rest. It must be admitted, however, that in the south transept, as well as in the north, much that was merely colossal became highly useful in so extensive a space; and without remark upon the rest, it may be added, preferable, in their position to more refined specimens of the sculptor's art. The Sleeping Child, by Weeks, was the gem of this part of the collection, and called forth that general admiration which results from true expression, and due attention to the minuteness of texture of surface, which is the chief charm of sculpture. Hundreds visited this little gem. It stood a few figures from the Chinese corner, and has, we believe, since the close of the Exhibition, found a purchaser. The proximity of Osler's glass fountain made this corner a favourite lounge, as from it could be obtained one of the best views, without taking a direct position towards either the east or the west. The stream of gazers on the Great Diamond, which somehow or other generally set in round the Persian corner rendered the opposite space rather incommodious; frequently, however, the departure of the satisfied gazers at the gem (perhaps not so in all instances, to judge from the expression of coun-



tenance) were found to obstruct this favourite spot, when a retreat into the Chinese dominions afforded relief from the pressure.

China! how the word seems to strike the beholder. That ever the unbending mystery of this extraordinary people should be exposed in the great mart of the Barbarian! H. M. Consul Shanghai presented from his own quaint land, all the little nick-nacks requisite for decorating, or as it is inappropriately styled in the catalogue "bedaubing" the porcelain. It was curious, if not edifying, to discover, that the little old-fashioned ornaments so beloved by our staid English housekeepers, was manufactured of "Waukuh" and "Tseihe," by the mixture of which "Kcaing Tiht," whose great porcelain works were carried on in the vicinity of the Poyang Lake, managed to create cups, saucers, and other indispensables to a tea country. But the bas-reliefs of a Chinese lady reclining on a sofa, presented by the Secretary of the Board of Trade, reminded us more vividly of the people we were amongst, than those artistic quaintnesses that exist to this day upon our dinner plates. Much that was exhibited served to solve the mysteries of the sticks and strings, boats, and apparent fishing implements, that have haunted us from our childhood, on screens, cups, and vases, to say nothing of the parcels of legitimate souchongs, congos, pekoes, differing but little from the samples of our shops, but in the real interest derived

from the surrounding paraphernalia, reminding one of the land of Bamboo, Rice, and Chopsticks. Forth into the great avenue, leaving Tunis to a future examination, we emerge opposite to the portraits of her Majesty the Queen and Prince Albert, executed on porcelain, a daring advertisement of the advance made over the ancient monopolisers of the art we have just left. That of her Majesty was presented by A. Duclusean, in 1846, after a portrait by Winterhalter; that of H. R. H. Prince Albert, after the same artist, by A. Begauguet. These beautiful portraits were exhibited jointly by her Majesty and his Royal Highness Prince Albert. They were beautiful specimens, and called forth as much admiration as could have been expected, considering their position as near neighbours to the great Koh-i-noor diamond, the centre of curiosity to thousands, and the topic of conversation in a hundred homes, though really affording less gratification to the beholder than most had anticipated. In this respect the imprisoned gem, we acknowledge, requires but little description; but the tradition attached to its history, and the name of its illustrious exhibitor obtained for it much admiration. Deficient of form or outward beauty, some were disappointed at beholding it, whilst many passed among the hurried visitors without being thoroughly satisfied of having seen it at all. We were present when the old Cornish woman was courteously allowed to make her observations without



the usual pressure, but as she herself became "the observed of all observers," the attractions of the intrinsically rich though homely looking gem for the instant faded into insignificance. The old dame gazed upon it for a brief minute or two, and then muttering something to her attendant, passed into the moving crowd.

The history of the extraordinary gem, if generally known at the time, would have enhanced the interest to which its homely appearance was an immense drawback. The Koh-i-noor is said to be the most ancient of known precious stones, and the most valuable with the exception of the Prussian sceptre diamond, and a diamond belonging to Portugal, uncut. Like all costly things, that find protection in the cupidity of mankind, it has served many masters. It is traced as far back as five thousand years, at which time a Hindoo poem celebrates it as being discovered in a mine in the south of India 3,001 years before the birth of Christ; from which time it has been wrested from hand to hand, and from power to power, glittering on the turban of one conqueror till pillaged by the next, and so on to many following;

"'Twas mine, 'tis his, and has been slave to thousands;"

Till two hundred years back, up to which time it had remained for a lengthened period in the Court of Delhi. The right of conquest, however, once more disturbed its rest, and Baber, the Mogul Empe-



The Deliverer.





ror gained imperial possession, a point at which right begins with Eastern princes never mind how savagely might may have assisted in attaining it. Subsequently one Nadir Shah amused himself by seizing upon it. In 1739 this gentleman politely informed the Mogul that he had a sincere desire to change turbans with him, by way of testifying his great regard for him, begging of him by no means to remove its principal ornament, the precious "mountain," which had long been proudly exhibited there; on which honourable though rather peremptory occasion the jewel obtained the name of Koh-i-noor, or the mountain of light. Nadir Shah bequeathed it, it is said, to his son, who was cajoled by another Shah named Ahmed to shew him the diamond. The treasure was too tempting to ensure a return, so the foolish boy lost it by his credulity. Ahmed having thus established a might, if not right, over the coveted treasure, succeeded in passing it in an uninterrupted line to his successors, till it is seen by Mr. Elphiston, at Peshawur, on the arm of another Shah, Shoogee, surrounded by emeralds, the most advantageous of colours in contrast with the diamond, as the visitors to the Exhibition would have discovered, had they been fortunate enough to have seen it placed upon an appropriate basement or footing of sombre but rich mystic green.

"Nor flower, nor gem, of nature's purest sheen,  
But claims a brilliant grace from emeralds green."



So says the poet, and justly too; however the Shah's who had monopolized the gem so long amongst them were not to maintain the ascendancy. It appears the evil genius of its possessor, Shah Shoogee, compelled him to seek the protection and hospitality of one Runjeet Sing, who welcomed him with our friend the mountain of light. Sing protected Shoogee, but somewhat peremptorily insisted upon affording more intimate hospitality to the mountain by attaching it to his own arm, where he gloried to shew it on all state occasions; a little bit of trickery which one writer contrives to place to the account of the unoffending jewel itself. "So that after all" he complains, "the gem has the greatest possible flaw, that of having been dishonestly obtained." We did not, nor do we discover this flaw or any other caused by the subsequent fact, as stated by the same writer, of "the East India Company contriving, after many other contrivances of the less fortunate Shoogee's and Sing's, "to gain possession of it, and presenting it to her Majesty, in whose custody it is likely to rest."

To the close observer, the diamond as exhibited in the Palace was not only under the disadvantage of a bad contrast with the crimson cloth by which it was surrounded, but the extreme clumsiness of the workmanship in the cutting drew much from the effect; a circumstance which adds another little bit of tyranny to its history, for it

is said that the artist who executed the work so badly was rewarded by being himself executed for neglect.

Alas, poor bauble ; thy history swathed in blood,  
And nursed in ambition's wayward lap,  
Cheers up content, and decks our lowly paths  
With flowers of warning grace,  
That guard our chequered way.

Dickens, in his "Household words" gives a serio-comic history of a poor mortal who becomes possessed of the treasure, even from its prison in the Crystal Palace itself. The torment it proves to the owner, from the hour he first gets hold of it, is an exquisite figurative sequel to the dread terrors that have in reality surrounded its numerous possessors. Whether this delightful writer was acquainted with the real history of the gem, we know not, but that the sorrows and dismay of its imaginary possessor are truly characteristic, the facts we have related are sufficient evidence.

The Koh-i-noor will live in our memory as a much talked of, if not beautiful thing, whose early history is a theme of blood ; and whose appearance beneath the crystal dome may at length portend a peaceful career to the descendants of the warlike and semi-savage chiefs amongst whom for centuries it has been so roughly handled. Its final appropriation and adaptation to ornamental purposes is likely at length to take a permanent turn, as it is in contemplation to divide



it, and cut it into a pair of state ear-rings and other jewels for her Majesty Queen Victoria.

Previous to entering Switzerland there were many things in the grand avenue going east to attract notice. A large wine jar big enough to hold the juice of a whole vintage, and perfectly immovable if filled, looked as if it could contain the whole of the forty thieves huddled in one lump within its capacious centre.

Near to this is a shield presented by his Majesty the King of Prussia, to his Royal Highness the Prince of Wales, in commemoration of the baptism of the infant Prince, for whom his Majesty stood sponsor. The shield has been denominated the Buckler of Faith, and represents designs, most elaborately executed, of scripture subjects. It was exhibited by his Royal Highness Prince Albert.

These objects, with a beautiful piece of statuary known as the Orphans, occupy the space fronting Spain and Portugal on the left going east, and on the right.

#### SWITZERLAND.

Calling to mind the peculiar talent of the inhabitants of Switzerland, it will not be wondered at that the nice mechanism of the slender and delicate formed watch, so well known in England, formed



Boy attacked by a Serpent.





the staple commodity exhibited in this department. These, together with some beautiful specimens of musical boxes, were on the upper floor. The visitor was surprised to find—on the ground floor—to what a pitch of excellence the manufacture of embroidered and textile fabrics has been brought by our industrious neighbours. Lace, muslin curtains, muslin dresses, and embroidered silk in dresses, displayed an elegance and taste many were not prepared to meet with. A beautiful little model of a farm house of the country was here exhibited, much to the amusement of those who had the curiosity to inspect it, as by removing the roof the whole internal economy of the household was exposed to view, even to the cellars below; so that with this Asmodean glimpse the indoor life of the Swiss peasant was clearly presented to the enquirer. Swiss articles occupied the space extending from the transept-end of the central south gallery to 42 in the columns.

The straw from which some beautiful bonnets were manufactured was exhibited in a glass case in this department; and very beautiful were the flowers wreathed in this material from the neighbourhoods of Argovia and Friburg. The wonderful workmanship from Neuchâtel, was here seen in numberless diminutive and delicately made watches, and to shew to what refinement the art has been carried, we may mention a watch of ordinary size capable of going for a



whole year without winding up; and to shew the extreme minute perfection of the workmen, two extraordinary articles were exhibited which drew numbers of delighted admirers. One of these was a pistol so minute that to examine it properly a microscope was required; it was perfect in all its parts, and capable of action. Its companion, a watch the smallest ever made, shewed the universal admiration which every one bestowed on the ingenuity of the Swiss exhibitors. The art of carving on wood was excellently characterised in a mechanical escrutoire of white wood, for a lady's apartment, capable of being used for writing either in a standing or sitting posture. Among the mechanical articles was an ingenious press for cutting out watch hands, exhibited by Darier, a Genevese; and a well constructed frame of a double Lithographic press, by Ledoux.

On leaving Switzerland and entering once more the main avenue, proceeding east, the visitor found himself opposite France, and the main entrance opposite the statues by Wyatt, lead him at once in the midst of a glare of jewels the most superb. Behind these were lace and gloves, as exquisite in their manufacture and texture as our fair countrywomen were prepared to expect. The extreme rear of this department was occupied by an extensive display of printing and decorations, for which the French are equally famous. In many instances they were not far behind their Swiss neighbours

in the articles of clocks and watches, although it must be confessed that the excellence of the French, on this as on most occasions, was exhibited more in the talent of ornamental decoration of many very beautiful articles of jewellery than in the mechanical department; although their skill in this way was powerfully evinced in many instances. A locomotive paper-hanging machine, a most extraordinary shirt-making apparatus, and a machine called a Turbine, used for driving the cotton-spinning machinery of several large factories in France, all told of the progress made by our near neighbours in matters hitherto supposed to be the exclusive province of British ingenuity. Of the minor arts adapted to domestic and toilet elegancies, the specimens surpassed any that were exhibited in any part of the building. Musical instruments, paintings, artificial flowers, Daguerrotype miniatures, Engravings, and Lithographs, were abundant and excellent; in the latter the execution put all rivalry at a distance. A lithographic plan of Paris, by Bouquillard, was a beautiful specimen of the art. The perfumes of Aliard and Clay, of Paris, powerfully reminded the visitor of the true mart for luxuries of the kind, nor were the more solid enjoyments of life absent—chocolate and preserved meats, with the most ingenuous utensils for culinary preparations were in abundance. Appert's preserved roasted and stuffed mutton were objects of great attraction to the curious in gastronomic lore,



and served daily to shew our country visitors that in the article of more substantial viands the French people were making advances; and bid fair not only to imitate the solidity of British edibles, but to furnish them as well.

The joint productions of Algiers and France were to be found at the back of the space occupied by Italy. The collection was of the highest interest, and the balmy spices of the East emitted a perfume that reminded us of the land of the scimitar and the turban. On many scarfs and shawls was exhibited the native beauty of eastern embroidery; while the carpet fabrics were exquisite specimens of the well-known "Turkey" adornments of our English mansions. There was no lack of those adornments which have hitherto been monopolized by the customs and domestic arrangements of the land from whence they came. Si-El-Bey Ben-Bow-Ras exhibited an Arab saddle with a gold and silver embroidered morocco cover, and every thing connected with an Arab horseman's equipment. Of raw produce the uninteresting articles of tobacco, salt, and "vegetable hair" from the Palm tree, there were many specimens; besides cabinet work. In this department one Bernardon, a soldier, who had heard even in the solitude of a prison of the contemplated exhibition of the work of man, contributed a cloak manufactured out of aloes thread in the military prison at Bonn. The thread of which



Dorothea.











INTERIOR OF THE



THE GREAT EXHIBITION.







Uta and the Lion.





it is composed is manufactured of a tow collected from the Algerian Banaud and Aloes Trees, from which many articles are now manufactured by the French, in Paris. Behind these articles of Algerian produce was a space appropriated to French national manufactures. Vases painted and beautifully ornamented, together with complete services of Sèvres China. The far-famed tapestries of the Gobelines ornamented the walls, and pictures and copies of pictures of the great masters, on china, completed a beautiful collection in this part of the building, which, though overlooked by many from its rather hidden position, was still admired by hundreds.

Upon the whole La Belle France did high honour to the great event, and must on all hands be acknowledged to have acquitted herself with an enlightened courtesy towards her great rival, to whose invitation she so handsomely responded; and to have produced such specimens of the talent and refinement of her brave inhabitants, as must henceforth enhance her in the estimation of civilised nations. On passing once more into the main avenue the French fountain was conspicuous, and a magnificent French organ, together with the colossal equestrian statue of Godfrey de Bouillon, in our opinion more remarkable from its magnitude than the more exquisite talent which distinguished much that was to be seen in the smaller specimens of French sculpture. Amongst these was particularly noticed



a beautiful figure of Eve, by De Bay, in artificial stone. The unpretending beauty and easy grace of this figure was an exception to the too often exaggerated style of French design. Simple grace of limb, and thoughtful intelligence of countenance, distinguished it above many specimens of any other department; and the entire absence of uncouth and abrupt outline so frequently essayed by our neighbours in their sculpture, rendered this statue an example of purer grace and elegance than we have been in the habit of noticing from the model rooms of French artists. An example of the opposite kind was presented in Le Seigneur's St. Michael and the Dragon, in the eastern avenue, which for savage contortion and abrupt knotty outline never found an equal.

The Children and Dogs, as the spectator advanced still nearer to the eastern end, brought us opposite to Belgium, whose colours waved on both sides of the avenue. To this department the ladies of all nations were seen to crowd; a secret influence seemed to actuate the sex of all climes. The inherent love of those pure textures which sit so gracefully on their persons in the form of lace, and which were known to be deposited amongst the refinements of Belgian manufacture, tempted myriads of the beauties of every land to wander into this department. The achievements of the sculptor's art, the glory of pictorial triumph, and the beauties of the laborious loom, all sank

into insignificance before this idol of the female mind of every class to whom the secret of the deposit was known; and who need be told that the secret connected with the captivating store of delicately wrought caps, collars, cuffs, and trimming, to be seen in veritable loveable foreign lace, was one known to every true woman from one end of the crowded building to the other. Ecstasied and delighted gazers constantly surrounded these "loves" of adornments from morning till night; and truly they were worthy of the lavish and excited gazes which they commanded from the brilliant eyes that constantly peered upon their whereabouts. Some crude moralist has told us that the only chain that will bind a woman's temper is a chain of Brussel's lace—what an arcadia of gentle hearts and sweet tempers must have hallowed the building from day to day?

Contrasted with these beautiful samples were the coarse though useful class of linens, which spoke a favourable tale for the habits of Belgian house industry. The elaborate machinery of Pianoforte and other musical instruments was not forgotten in this department, as the sounds of harmony from ladies' fingers, freely permitted to try their skill, hourly testified. Many a fair tyro lives to boast of exhibiting her musical talent within the greater exhibition of the talents of all the world. We know one young lady of 13 years of age only, who was so encouraged and influenced by the success she



met with in a tolerably brilliant attempt, as to cause her to pursue her studies in music to an ultimate proficiency little expected; a result which is looked upon in her family circle as a drop in the ocean of that good which the projectors of the national triumph anticipated.

In surgical science we noticed an invention of Dr. Noggerath, of Brussels, capable of invaluable good to hundreds, who not aware, in many instances of the true cause of deafness, suffer many years of solitary privation in silence. Many cases of deafness arise from imperfection in the tube connecting the nasal with the auricular organs, which cause a suffocating dumbness in the head, effectually dimming all sounds. This obstruction of the eustachian tube as it is called may last for years, and become permanent for want of attention, only modified according to the state of the atmosphere; thus if cold weather sets in during a stoppage of the passage, deafness continues for a long time—if ever—only relieved by some extraordinary exertion, which, causing an additional quantity of air to pass, for a time gives relief. This species of deafness is common; and the doctor proposed, most feasibly we imagine, to introduce resinous vapour through the nasal organ; or by a simple pump applying compressed air, in cases of simple obstruction. It is to be hoped that this really reasonable and effectual application has become generally known.



The Greek Slave.





Turning again to the refinement exhibited by our neighbours, who does not remember the pleasing bit of sculpture by E. Simonis, of Brussels, of two infant urchins under widely differing influences, known by the appellations of the happy and unhappy child? "Mamma," said a diminutive living connoisseur of such matters, in our hearing, "how could he poke his drumstick through the stone;" a bit of hypercriticism which shows how strongly the infant mind is guided by simple fact, albeit perhaps too primitively literal to be pleasing to the artist, and not so gratifying as the observation of another juvenile critic among the number we heard—for we found especial pleasure in taking our post near any of the lions attractive to the myriads of the world's infant generation, who shall live to record to theirs and their children's children the wonders of 1851—"He cries just like little Tom," said another infant admirer, with more complimentary criticism.

Another attraction was the *Lion in Love*, a title which taken abstractedly, and without seeing the statue of the beautiful female figure reclining on the noble brute, would have borne a puzzling signification. Nothing could have been more gracefully coquetting than the protecting air of the female, conscious of the power of beauty over brute force, and so far the allegory was true; but we confess we were not impressed with the classical propriety of the subject.



The rougher art of war did not lack its representatives: the wide mouth cannon, the destruction-belching bomb and mortar, together with the more delicate rifle, exhibited Continental skill in defensive weapons, and contrary to the (at one time) implied or expressed prohibition, presented themselves in the midst of every thing that betokened the world's peace and God's plenty. The very sight of these implements of the

"Pride, pomp, and circumstance of war,"

brought to mind the hour of Belgium's fear and trembling, when on that eventful night Brussels sent for the British hosts to guard her homes and children, when

"— there was mounting in hot haste ; the steed,  
The mustering squadron, and the clattering car,

When legions

Went pouring forward in impetuous speed,  
And swiftly forming in the ranks of war ;  
And the deep thunder peal on peal afar,  
And near, the beat of the alarming drum  
Roused up the soldier ere the morning star"

to conquer or to fall upon the field of Waterloo. The sight of Belgian arms could hardly fail to remind the thoughtful visitor that the conqueror who saved Brussels from spoilation was himself a frequent spectator of the surrounding trophies of civilization and peace.

In this department was a "needle gun," at which we heard one old lady express her great disgust, "that they should allow such a dangerous thing in a place so crowded as the exhibition," doubtless expecting that the weapon would be allowed to discharge large vol-lies of small Whitechaps, "warranted not to cut in the eye;" certainly a useful recommendation had the inventor indulged, as she anticipated, in so mischievous a proof of his ability.

#### AUSTRIA.

As on the world's map, was close at hand in the world's fair, and thither it was easy to pass, with no other passport than the unbiassed inclination.

Taking the useful before the luxurious, the Austrians commenced with Coals No. 1, and ended in the odoriferous display of a fountain of Eau de Cologne; and, as a medium between these two extremes, we find lucifer matches in the centre of this department, a species of manufacture which our German and Austrian friends seem to monopolize. Pianofortes, and other musical instruments, were beautiful and plenty; for which our Continental exhibitors were mostly in the ascendant. But we were not till this occasion aware that the Austrians were rivallers of our native Sheffield handy-work; and



when we state that there were no less than eleven separate exhibitors of the simple article, a shoemaker's awl, it will prove to our readers they are not deficient in the modes of using iron. Knives, forks, and general cutlery, were exhibited in plenty, and many of them fine specimens. In clocks, many singular mechanical novelties attracted attention. Three pendulum clocks were extremely curious, and were said to be wound up by gas, or rather the disengagement of a quantity of hydrogen, which renewed periodically their winding up. One of these was stated to go 30 years without winding, another for 20 years, and keep in good repair for a century. The third clock was capable of winding itself up by the pressure of the atmosphere, and so go for an indefinite time. Another curiosity was a double and excellent turn coat, worn on either side. Among the sculpture the veiled figures daily drew crowds even to inconvenience. The Mazeppa, a group in plaster, was considered a fine production by Pierotti, of Milan. Near the Austrian entrance, the much-talked-of Amazon, by Kiss, was the great attraction. This grand colossal equestrian statue, in bronze, evinced the powers and talent of the artist in an eminent degree. The expression and energetic anatomy of the whole was powerfully exciting, and by some was considered the finest specimen of the kind in the building. It is now, we believe, the property of her Majesty. Previous to













INTERIOR



OF THE GREAT EXHIBITION.

London: D. Colver (Printed by J. Smith.)

London: D. Colver (Printed by J. Smith.)





this, however, going east, the sombre canopy enclosing the painted window attracted the passer by. Within a recess necessarily darkened for the sake of the transparent effect, was a stained glass window, representing Dante and some of his ideas; the monastic gloom of the style, and the whole tone of colouring, was finely in keeping with the attributes of the poet. Following still forward to the eastward, when near the Bavarian Lion, the visitor found himself opposite the Zollverein entrance, comprising

#### PRUSSIA, SAXONY, AND WURTEMBERG.

This department was properly styled Germany and the Zollverein, the contribution of several states being included in the latter term. The general character of the material exhibited was utilitarian, intermixed with many beautiful articles. To those interested in mining operations, the exhibition of specimens of ores and other results of the kind, the first department entered afforded a high treat. Germany, famous for her metallurgical operations, in this respect competed with our own Cornwall, while it was a source of vast attraction to our northern and western countrymen.

The finest and most beautiful "Saxony" was ready for their inspection, together with the wools, yarns, and dyes, from which they



were manufactured; indeed most of the raw material, the superiority of which affords Saxony the opportunity of taking the lead in the finest woollen textures. The bright leathers with which so many of the fine sort of shoes are made in England, were here exhibited, and table-cloths of extraordinary size and beauty hung in ample folds; while the accompanying articles of use, napkins and doyleys of elegant patterns—frequently armorial bearings—were equally attractive.

The contributions from most of the German states were highly important, but the design of our work enabling us to do nothing more, except in some cases, than indicate the main character of the departments, we may state that by far the most important point in these departments was the display of woollen manufacture. Some porcelain, papier maché, and scientific apparatus, &c. being secondary. Very little in the fine arts seems to have been attempted, but the ladies of England in vast numbers visited the beautiful specimens of Berlin paper patterns, for working their elaborate and esteemed samples of "Berlin wool" work. Those captivating rows of bright coloured worsted, so coaxingly graduating from amber colour into the deepest ruby, or from the wan yellow to the sombre green, each tint leading the eye backwards or forwards, uncertain where to rest for the most beautiful, forming a perfect scale of harmony in colour,

were visited by crowds of young and happy girls from the bosoms of our English homes, where the study of such harmless and often useful arts are cultivated. Upon the whole, however, our German neighbours, with these exceptions, were more honorably distinguished for utility than any other quality. Previous to entering the neighbouring department—Russia on the north side—the visitor found many things to interest in the main avenue, principally statuary.

Amongst these, which, as they were constantly being passed and repassed, we have not placed in exact order, will be remembered the marble statue of the Canadian woman over the grave of her infant, by Cuypei. Aware, as we are, of the license afforded to the sculptor, and the general consent of all, for the sake of the grand art, that it should not be a limited one, we are willing to give every scope for the expression of genius, nay more, to make allowance for that exuberance of imagination, which in some sense is its nourishing stimulant; yet we cannot but deplore the bad taste of the artist, who, revelling in excess, suffers himself to be led into extravagance which has not refinement to support, although it may have fact to establish it. In our opinion, the nude in statuary is never agreeable, unless heroic, godlike, or classically fine; and it is assuredly a fearful experiment for an artist to descend to the more homely attributes for the exercise of his chisel. Truth is not always



as beautiful to the artist as unbending in his homely dictations. In what his better taste teaches him to portray, she must not be absent, but he is not necessarily compelled to portray anything where she is present. We do not deny that the Hindoo women sacrifice at the grave of the departed infant, as the sculptor has attempted to portray, but we are certain we shall be supported by the majority of fair visitors who passed this statue, when we express our decided disapprobation of the extreme maternal character of the Hindoo lady's action over the grave—we say no more. Beyond the Bavarian Lion, a noble and masterly piece of work, might be said to have commenced the third range of groups in the central part of the main eastern avenue, commencing with Stuttgart's horses, and so on to the eastern entrance which terminated it. If the visitor crossed at this point he would have been near the principal attraction of the Zollverein, the department called the octagon room, a sort of rotunda open at top, discovering the much higher enclosure of the roof of the great building itself; and but for which he would almost have imagined the space an isolated one, so different was it from any other department in the building. The articles were most tastefully displayed in the interior, the remainder of the allotted space being occupied behind this room by coarser manufactures, and raw material. In this part was exhibited by H. R. H. Prince Albert, on







behalf of the Prince of Wales, executed by Count Ernest of Coburg Gotha, fruit stones of various sizes carved with a penknife. A set of elegant chess men and a small model of the Amazon were to be admired here; indeed the vases, candelabra, statuettes, and other cabinet ornaments, were beautiful in the extreme, shewing our German neighbours in the most favourable light. The wax flowers in the octagon room were calculated to charm the fair admirers of that art. In short the whole arrangement pleased us more than the arrangement of any other space in the exhibition, it being particularly adapted for display of every thing it contained, even to the cursory observer.

In the Zollverein department, a very beautiful model in cork of the Castle of Heidelberg, drew unusual attention. Heidelberg is a castle on the Rhine, famous in connection with the vast ton called the Heidelberg Ton, capable of containing such vast quantities of the produce of the vintage of the neighbourhood, and of such capacity as to afford room enough for a whole party to dance on its top. A set of furniture made of stags' horns, inlaid with ivory, was remarkable among the curious articles. The Zollverein altogether contained more than at first was by many supposed it did.

A glance at North Germany, and a brief repose in the delightfully cool region of Russia, will refresh us for our recollections of all that



was contained in the remaining space between the fisher boys and the eastern entrance, being the American department—our space not allowing us to give minute particulars of Denmark or North Germany.

Amidst the oftentimes suffocating warmth of the main avenue, we always rejoiced in the clear cool atmosphere of the Russian department, the prevalent green of the malachite imparting, we fancied, a vivifying influence that was delightful; doubtless the tone of colour influenced the nerves through the eye, while the quantity of the—in itself—cool material, did not fail to add to the certainly cooler state of things; it will be remembered that there were at times fewer visitors in this particular spot than in any other. On entering, the beautifully executed green gateway and doors, sold we believe to the Duke of Devonshire for many thousand pounds, attracted the beholder. There were many specimens and manufactures of this beautiful mineral, which is in fact a species of copper ore, retained in that state for its beauty and capability of being made into appropriate articles, being extremely durable. Iron was the staple commodity of the coarser materials, as well as iron-stone; together with various samples of black and white wheat, the produce of the country, but in no respect was there greater attraction than in the large court distinguished by the malachite doors.

There were some beautiful emeralds, pearls, and diamonds, set in the most unique manner in this department. An ebony cabinet with a black Russian marble cover, inlaid with gems, so introduced as to represent fruit, was one of the most beautiful specimens of ornamental art in the whole Exhibition. Amongst the most singular articles illustrative of the peculiarity of manufactures, were a series of ewers, basins, and soap dishes, formed out of what will the reader imagine? Rabbit's fur! Yes, a beautiful water jug, formed out of rabbit's fur, perfectly water tight, and so light that a porcelain companion would have weighed down at least a dozen of them. It must be remembered, that the skin itself formed no part of this singular manufacture, a material which the imagination might convert into a sort of bag-like jug; no, the material was rabbit's fur alone, fitted, or so combined, as to form a solid mouldable material, which after being converted into the required shape, received a covering of lacquer, and was found to be perfectly water-tight. The display of leather in this compartment, contained samples for the admiration of all the world—none can compete with the Russians in the manner of dressing their leathers; with the hair or without, plain or coloured, the Russian treatment has no rival. Their malachite, however, seemed the great attraction, and as we have said, gave, from its marble-like texture, a refreshing tone to the department. It is an error, how-



ever, to suppose that the apparent marble slabs were in any way allied to that mineral, indeed the great difficulty attending the adaptation of the material for the adornment of large surfaces, is the impossibility of cutting it into any thing like superficial extent. The pieces, which are thus used, after being cut, are cemented on to strong iron frames, care being taken that the "rose," as it is called, or pattern of the two separated pieces should be placed in juxtaposition with each other, or inequality of design would be the consequence. The Russian candelabra, ornamented the main avenue, eastward of the great bell.

DENMARK and SWEDEN, not far from the Zollverein department on the south. In the Denmark portion was a curious sample of what was called *Stylography*, which appeared to be a modification of the English process of *Glyphography*, a means of printing a Copper-plate with Letter-press, the earliest samples of which, we believe, was really first exhibited some years ago in England, in the columns of the *Hereford Times* newspaper; the inventor as is the common lot of the class, living to see others reap the benefit of his perfection of that which Germany had been emulous for years.

Thus clearing our way we have the recollections of the American departments to revel in, without obstruction. Taking the remaining portion of the main avenue, the great attraction the Greek













INTERIOR OF





OF THE GREAT EXHIBITION.











Slave presented itself. This figure, if not the most popular of the whole collection, at least divided the palm with the casting of the Amazon. Its position was vastly attractive, although we did not admire the canopy under which the sculptor chose to place her. Many were the opinions of the merit of the performance; and if general, not to say universal, approbation is to be the criterion, it was faultless—our own little opinion may serve to guide the uncertain reader. The mistake, if one be admitted, was in its episodical attributes, as described we believe by the artist himself. It certainly was a beautiful piece of sculpture, delicately wrought, and full of beauty, but we in vain looked for the characteristic expression, which we imagine would have directed us to the incident of her position; we mean, that meeting the figure amongst many we should not have been struck with the idea of feminine indignation, or even extreme modesty at an exposed position; nor in fact did the countenance tell any such tale. A maiden-like shrinking of the form and a head turned in barely sorrowful reproach, being all that assisted the imagination. Again, the figure was an unfortunate size, neither womanly or girlish enough: this undecided character was the result of an error in this respect, an error which does not quite amount to want of proportion, for we doubt not the same relative proportions as a statuette would have been more successful, but being



rather less than life size, made it in some respects meagre. It is known among practical men in the arts, that the representation of the human body, of only the life proportions, are likely thus to deceive; however this may be, we made up our minds that there was much of the "Stone Ideal" in the vast collections that called forth warmer admiration from us, in subjects to whose presence it will be our duty to guide the recollection of our reader ere we part. At all events Hiram Power, the eminent artist, has reason to be proud of the prevailing opinion of the beauty of his Greek Slave. The wounded Indian, by the same artist, was a successful and feeling bit of truth. The story told needed no prompting by relation here. It was pathetically beautiful, and the extraordinary physiological truth its masculine treatment presented, at once placed it in the scale of high art. Nothing need detain our recollection of this part of the building, when we call to mind, that on either side, the American contributions closed the allotted spaces at the eastern end. Passing into the south side, the go-a-head world was found to have been active; though from their utilitarian position in the civilized world, the coup d'œil was not one of refinement:

"What should they do in the east,

When they should have inhabited the west,"

was the paraphraistical exclamation of a lively visitor, as the position

of the Americans in the extreme east of the building reminded him of the practical anomaly. This, doubtless, unavoidable want of geographical arrangement is, we understand, to be avoided in the forthcoming full-grown offshoot from the first great practical idea, which is to glad the sightseers at Sydenham. However, America stood north, south, and east, in the great building now passed away. In the southern department, a vast collection of most excellent Daguerreotypes evinced the American talent in this department. Hyalotypes or positive pictures on glass-plates adapted for magic lantern slides; and some specimens of the Calotype were also displayed. Some of the cabinet furniture in this section was excellent; and a grand pianoforte, both for beauty and elegance of appearance, shewed that the taste of the transatlantic ladies has created a demand of the kind, which speaks wonders. The instrument was certainly of exquisite tone and high finish.

It is astonishing that what we should imagine were very rough roads in America, should have given rise to a style of carriage having no competitor, amongst our certainly fine roads in England. The carriages exhibited were invariably distinguished by a lightness of body and delicateness of wheels of which we had no previous notion. Several of this description gave one an idea of light, rapid, airy motion, quite charming. We think the Americans



are right, heavy timber is not strength in some positions. They will certainly teach us to drive as well as sail. But England has many prejudices to unravel, which custom has knotted into an un-devidable blunder, quite amusing to common sense. It is a fact, that till late years, when the Hansom cab was invented, the horse had to carry the vehicle; in the present day the vehicle nearly carries the horse. Our American equestrians have sported some of their elegant carriages in their provincial journeys in England.

The mineral productions reminded the civilized world that the great continent was not without resources making her independent of the old world. Looking at the case of Geology, we were very forcibly reminded of the growing independence of this vast empire. Iron, copper, and lead ores, all spoke of rich storehouses ready for the industry of man. Of the raw materials there were many samples, indeed it was in this particular that our friends were most successful, and it was wonderful to contemplate the advance already made in their uses. Lard oil was an article exhibited, to which some peculiarities attached. It was remarked by the exhibitors that the oil was expressed in such a state as to prevent it from consolidating at any temperature lower than that at which it was obtained; therefore, the lower the temperature at which it could be got the less liable to consolidation. This oil has been largely used







in the lubrication of machinery, and also for the adulteration of olive oil. In the northern side much was exhibited of great utility, between which and the south stood the great bell, immediately under the organ in the eastern gateway.

We have now completed our retrospective journey on the ground floor of the great avenue, from the Chinese and Persian corners to the entrance at the eastern end, having passed through what was termed the foreign side, as opposed to the western, which was occupied by the British productions or its dependencies.

Having progressed as far as the Eastern entrance, we may return nearly to the spot from whence we set out to explore the Eastern end of the building, and taking advantage of the space before us, bring our recollection to bear upon the aspect presented by the

#### NORTHERN TRANSEPT.

In our opinion the appearance of this part of the building was the most attractive of any part of the whole Exhibition, the beauty of the foliage of the majestic tree which reared itself above the exotics, amongst which were various species of cacti, producing a fine effect, and if we may judge from the congregated masses daily collected beneath, and taking advantage of rustic seats arranged on the spot,



the majority of visitors were of the same opinion. As the extreme northern part of the transept—it will be remembered—presented no frontages, as in the main avenues east and west, it will be merely necessary to remind the reader, that, standing with his face towards the exotic plants, the opening on the right led to the musical department, behind Italy and Sardinia; and that on the left westward to the passages behind India, on the way to the British boast, the depôt for “Railway and steam machinery in motion,” and it will be remembered also that behind the tree itself was the entrance to her Majesty’s robing-room.

The statuary, as in the southern transept, was arranged on either side, leaving room for the more striking groups in the centre, amongst these latter, the equestrian statues of her Majesty and Prince Albert were most prominent, although, but for the feeling towards the originals, they were not of a character to demand the greatest admiration. These figures were intended for bronze, designed by Wyatt. The ornamental park entrance of cast-iron, bronzed, consisting of a pair of principal gates, and two side gates hung on iron columns of a new construction, will be well remembered. They were the production of the Colebrook-dale Company, from original designs by Charles Crookes. Amongst the statuary, the “Prometheus” of S. Wood was much noticed. The agonized mortal was represented

in all the extremity of despair and pain, which he is represented to have suffered when chained to the desolate Mount Caucasus, for his daring attempt in opposition to the designs of Jupiter. We have elsewhere spoken of the necessity of appended description to subjects of this description. The chief charm to the beholder is lost unless he is made acquainted with the motive for action in the figure, and design in the sculptor.

There were hundreds who visited the various pieces of sculpture which were lost on the majority, for want of a proper understanding of the subject; and the beautiful lesson taught in the typical representations of the Greeks, were hidden mysteries. What steady, well informed, well conducted mechanic, would not feel additional interest before a figure of the self-indulgent Silenus, was he told that the legend of his getting drunk daily and riding on an ass, was a type of the class who stubbornly mount their hobby of daily sottish habit, which, alas, proves as obstinate as the beast the drunken god bestrides. In the same way it is no extravagant rendering of the meaning of the fable of "Prometheus," if the spectator were reminded of that fire which steals away his sense in intoxication, and the gnawing of the vitals and decay, which assuredly accompanies the wretch who is chained to the miserable rock—intemperance. The fabled story runs, that Prometheus was an exceeding cunning



mortal, who thwarted Jupiter in many things, and above all stole fire from the chariot of the sun, the alcohol of the temperance creed, and as punishment for his audacity suffered the pain of a gnawing vulture at his liver, till strength and firm resolve, in the form of Hercules, rescued him from final destruction. The figure was beautifully executed, and was much admired. There were many more of the class, designed as means of display of muscular energy, in this department, such was the Sampson bursting his bonds, and the Murder of the Innocents, both ably-executed and powerful specimens. Amongst the sculpture, however, in this part none was more to be admired than Foley's plaster statue of a youth at a stream, for which a prize medal was awarded; while many expressed admiration for a cast of the Appollo Belvedere—from the original—to imitate marble, by the Italian D. Brucciani. Fountains, in themselves of some importance, but so nearly opposed to their great compeer and crystal superior, appearing rather at a disadvantage, occupied much of the central space, and added to the required freshness of this oft visited department. Of these we thought the Colebrook-dale production, representing Cupid and the Swan, most to be commended, and doing honour to the designer—John Bell. There was little more to observe in this quarter before entering the main avenue going west by the Indian corner, a spot well remembered by the













INTERIOR OF

*Designed by the artist*



THE GREAT EXHIBITION.







Cupid & Psyche.





bird-like representations of Eastern inland sea-going craft, which spread their white pointed pinion-looking sails by the side, as the visitor turned to the right-hand into the main avenue, where he at once found himself by the Indian department, reminded of the locality by the aroma which breathed from the opening, and invited an entrance. Once within the precincts, and Indian life and habits were all before us, from the luxury of the Nabob to the drudgery of the hewers of wood, drawers of water, and workers in stone and cement. Diminutive figures of the latter in every shape, employment, and position, will be remembered on the counter to the left on entering; we may well say remembered in this instance, as the squalid and woebegone looks of some of these operatives in eastern handicrafts, to the close observer of human nature will not easily be forgotten. The opposite side of this representation of a really abject state of things, if true, and only to be tolerated by constant association, was speedily observable as we passed further in. The sumptuous couch, the gold and purple ottoman, and glittering hangings of the mounted palanquin, all reminded us of the glories of the sunburnt east. Amongst the most attractive objects to the unacquainted with the land of splendour, and perhaps not less so to the long sojourner amongst its attractions, were the gorgeous articles of this kind.

Without staying to notice the various specimens of mineral pro-



ductions, substances of food, dyes and other uninteresting matter, to the light readers, especially in description, we may at once remind them of the rich store of shawls, silk cloaks, and other elegancies of Indian production. Amongst these were some magnificent pieces of silk handkerchiefs long known in the English market, and esteemed for their solid richness of texture. Cashmere shawls were luxuriantly displayed, and the female spectator might have been assured that nothing but the real article met her admiring gaze. The embroidered flowered silks, formed a numerous and magnificent display, together with numberless samples of muslin worked in gold sprigs and other patterns, a style much in favour in this country during the reign of Queen Charlotte, but which, along with the nankeens which prevailed, have entirely left the wardrobes of English ladies and gentlemen. The various names of the presenters of much of the Indian store, might forcibly have reminded the intelligent visitor of the triumphant scenes of the lately-departed Wellington's deeds of arms and diplomacy in the East. Thus we had one Rajah Rao Scindiah, an exhibitor of shawls and turbans; sky blue spangled bobbinet from Benares; embroidered flowered silk from Agra; long shawls from Cashmere, exhibited by Goolab Singh; and many other matters connected with names and places reminiscent of Eastern conquests.

The jewellery department was characteristic of the dazzling splen-

dour prevalent in the land of gorgeous display, amongst which the diamond, the emerald, and pearl were the most prominent, these being the three ornaments most in favour with the potentates who wear them. There was a "sea of light," a sort of minor rival of the great mountain of light, called the "Durria-i-noor," the word light it appears being unusually expressive of dazzling brilliancy, and frequently used in connexion with the chief attribute of the precious gems. The deep-toned richness and freshening beauty of the emerald shone beside its more delicate companion, imparting by contrast additional lustre by its soothing power of tone, and decked the front of many magnificently wrought turbans and other head dresses. Pearls were as plenty as grapes in autumn, and formed strings of vast length, intended to bind the concealing head dresses and hanging robes of the beautiful within the Harem.

The furniture and upholstery was of the most costly order; a Royal bed, with silk and velvet covering and mattress to match, was a splendid specimen of Indian workmanship, and drew crowds of admirers. The ivory chairs from Maha Rajah Golab Singh were also a source of the greatest attraction, indeed this department of the Indian exhibition was second to none for beauty and utility in the whole building.

The clay figures we have mentioned above, descriptive of the



various professions and castes of the Hindoos—and in their squalid nakedness to our mind anything but picturesque or pleasing—were manufactured at Kishnaghur, and surpassed we think by some models of building, &c., such as the model of the stone sewalla, or Hindoo Temple; and another a model of the naga somm pagoda at Combaconum, from Trinchinopoly.

The most distinguished articles in this department which obtained prizes or honourable mention, were, the four gongs exhibited by the Honourable East India Company—prize medal. Oil of roses, by Messrs. Godfrey, of Gazerpoor—prize medal. Fur, ores, oils, and raw materials were awarded and noticed, but which, being uninteresting to the general reader, we omit. It is worthy of remark, however, that the jurors' report speaks very little of fine arts from the east, and nothing in that department as being worthy of reward or honourable mention.

Having noticed most of the curious matters in this department, a move into the main avenue and a turn to the right would have brought us opposite Malta, Ceylon, and Jersey, immediately in front of the "fine arts' court," a space it will be remembered distinguished from the sculpture gallery on the opposite side, and appropriated to the reception of articles under Class 30. Previous to an examination of these the space in front, as part of the main avenue, generally







demanding attention. Amongst the objects in this spot, the silk trophy, M'Lean's large glass, and the rough masses of Canadian timber will be well remembered. The "Eagle slayer" and the "Youth at the stream" were also attractive objects to the visitor as he left the Indian department, both bronze figures, the former from Colebrook-dale, modelled by John Bell, and the latter after Foley, by J. A. Hatfield. The inspection of Ceylon presented little variation from much that could be found in the Indian department proper. In Jersey and Guernsey, however, many curious articles and material presented themselves, and shewed that to the fair dames of those islands the public were most indebted for much that was exhibited in the departments. A Tulle dress, designed, invented, and manufactured by Miss Sophia M'Donald, of Woodlands, elegantly embroidered with groups of floss silk flowers, in imitation of natural specimens, was a delightful result of female perseverance, taste, and talent. Nor was the collection of specimens of conchology, by Mrs. Valpy, of King-street, the result of twenty-two years perseverance during a residence in Jersey, less calculated to call forth admiration and prove a source of instruction.

From Jersey the visitor had only to step a little in the rear, and he found himself in the fine art court, an appellation which the miscellaneous collection it contained made somewhat inappropriate; to



be sure there were many pictorial efforts, and some good carving deserving the name, but the generality of the collection though curious and instructive, was utterly below it. With but few exceptions the department might have been styled the curiosity court, and department for the exhibition of materials, by the aid of which, art produces her finest works. The collection was, however, highly interesting, and will afford some lengthened particulars, in the recollection of all that was to be seen. So much was exhibited in relation to the delicate arts practised by the female hand, so much that would otherwise have been a mystery in the getting up of ornamental works, as well as painting, drawing, &c. &c., that a close retrospect of this portion of the Great Exhibition cannot but be acceptable to our readers.

To commence with the numerical arrangement, No's 1, 2, 3 and 5, for the catalogue, otherwise so labourously correct, in this instance had banished No. 4 from its columns, up to No. 9, were all of the most profound interest to artist amateurs and connoisseurs, both male and female of all ages.

No. 1, the repertoire of Mr. Miller of 56, Long Acre, inventor and manufacturer of the silica colours, and glass medium, exhibited some beautiful specimens produced by him, combining the means and result of art in the highest perfection. A beautiful and highly

impressive subject from the pencil of Corbould evidenced the success of the inventions of Mr. Miller. All who saw the gracefully designed group of ancient Britons assembled on a shining beach, on the verge of the retiring tide, mourning the departure of the Romans, will not easily forget the simple elegance of the grouping, or the masterly conduct of it; for truth of feeling and intense interest, there was nothing upon paper or canvass equal to it in any of the departments.

No. 2 were specimens of a new style of painting, called ærial tinting, we presume from the remarkable atmospheric appearance which the artist contrived to give to skies, and the liquid transparency of the water, evidently belonging to the order of crayon drawing. The inventor, Mr. E. Concanen, of Oxford street, has accomplished a means, not hitherto obtained by the old style, and produces effects not before accomplished. The manipulation is said to be easy of accomplishment, and particularly adapted to draw out from the pupil those feelings of art and successful result, which many, though highly gifted, and endowed with a real talent for the art, have in vain endeavoured to produce by the ordinary material. Every one of the pictures, five in number, were disposed of before they left the walls of the building. Beneath these, No. 3, Rowney & Co., of Rathbone-place presented a most elegant extract from their vast repository of artist materials, all interesting to the class that were

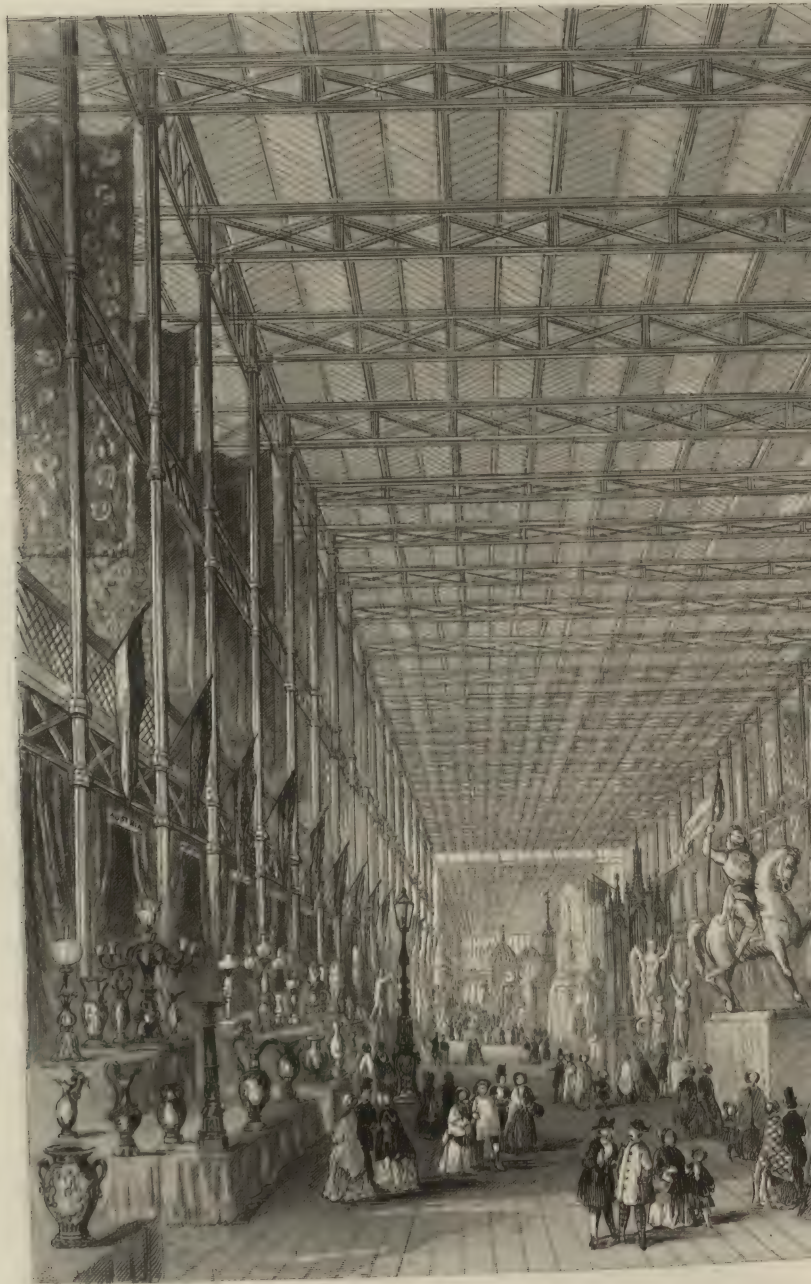


daily visiting the corner, west of the main space. The elegance of Mr. Rowney's collection, and the well-known excellent quality of his articles were highly appreciated. Mr. Kearney, No. 5, exhibited crayons also of a new make, impervious to damp, and Mr. Robertson, No. 6, a purveyor of artist materials, assisted the *esprit du corps* of this part of the building, kept in countenance by Reeves and Son, the well-known water-colour makers, of Cheapside. While writing of crayon and such like drawings, we may mention the articles exhibited by Wolff & Son, of 23, Church-street, Spitalfields, whose crayons of all descriptions were fine specimens. Thus had the amateur and artist the captivating effects and means of producing them before them at one time, and we have no doubt that many have been made acquainted with names in the nick-nack articles of the artist material depôt, that but for the exhibition would have been sealed mysteries to them; and thus to the joint benefit of the producer and consumer, much good anticipated by the projectors of the world's wonder, must have been achieved.

From the materials of art and new inventions as means of production, the natural transition is to art itself. This was exhibited in painting, carving, and modelling. As a subject of importance, certainly second to the painting of Corbould's already mentioned, and also executed in the silica colours of Miller, was the large piece







Chas. H. Stowe

INTERIOR OF

Engraved by the D.





# THE GREAT EXHIBITION.

Nº 9

From Davies Temple.

Publishers. Brad & Co. W. Johnsons & Co. & Co.







The Veiled Slave.

R. MONTI.





of "Peace and War," by Armitage, which stood above the northern point of egress, on the northern side of the department. It consisted of a full-sized female figure, emblematic of Peace seated on a pedestal, or something like it, representing the worn-out and used-up implements of the battle field. The picture was executed in silica colours, and mechanically speaking did much honour to the inventor, as for the rest, the artist failed in producing a picture. Probably he considered the conventional style of drawing and feeling exhibited in the designed headings of Fire Insurance Office prospectuses, a sufficient exercise of his skill, when called upon to exhibit the mere power of colour; if nothing more was attempted, success attended his endeavours; the specimen by Corbould in the south western corner, exhibited the feeling of the artist, in company of the superiority of mechanical means much more successfully.

Printing in oil colour was exhibited in many different forms, from the broader masses of light and shade in the invention so named down to the extremely minute and somewhat quaint little subjects so numerous produced by Baxter, of Northampton square, a large frame full of which was on the centre of the south wall near to the Royal miniatures by Newton— as works of art these are not considered; but as improvements in typography, and a means of producing pictorial trifles, they are excellent in their way, and the specimens



exhibited were highly attractive. Among the higher order of painting the enamelled portraits were most exquisite, and near to them the Royal portraits by Newton, inferior perhaps in artistic merit to the former, but exquisite as likenesses of many of the Royal family now gone from amongst us; these were large ivory pictures produced of such a size as has been to many artists unattainable from the limited size of ivory leaf, Sir W. J. Newton, the inventor and artist, on this occasion having so contrived as to join the leaves, and formed a number into a continuous flat surface. The subjects of the paintings were the marriage of Her Majesty and the christening of the Prince of Wales. Near to, and immediately beneath these, were three beautiful specimens of La Roche's, the photographic artist of 65, Oxford-street, of whom the Jurors' Report speaks highly. Coloured in an exquisite style, they were decidedly the most perfect things of the kind in the whole building. The central one will be remembered, a beautiful girlish face beaming amidst a misty atmosphere, entitled "the evening star." Nothing could have been more exquisitely natural and delicate. We paid great attention to the efforts of exhibitors in this branch of art, and we came to the conclusion that, in most instances, the dissatisfaction which is expressed by the possessors of photographic portraits, arises from the entire absence in the operator, of anything like artistic knowledge. The

mere possession of the means and practical technical knowledge necessary to the production of a photographic picture, is but half way, if so far, to perfection. An artistic knowledge of the effect of light most beneficial to different countenances, in itself a science, being necessary to the proper developement of the most favourable aspect of a picture; what else can cause the difference in the productions of separate, we will not say artists, but practitioners, on the same head. Independent of the natural impediment to success in this style of portraiture, existing in the aberration of the lens, which represents an object faithfully in its immediate centre, and increases larger and larger as the subject approaches the edges, or expands towards them, precisely as the circles increase around the spot where the stone falls into water, and the increased size of every feature of the face or member of the body, in exact proportion as the object is near to or distant from the glass itself, this want of artistic knowledge is the bane of most of the operators in the art. So independent are most of them of these evident causes of dislike, and in many cases so ignorant of the nature of it, has the writer of these remarks found them, that he refrained from explaining a means by which one of these impediments might be removed. Photographic artists should be also artists in the older sense of the word, such is Mr. La Roche, without such advantage the mere ope-



rator conduces to keep the wonderful discovery out of favour of the public.

We have been induced to make these remarks not to the scientific but to the gentler class of our readers, from a wish to give them some insight into the often disagreeable effect in pictures, which causes them especially, much annoyance when beholding productions such as are so plentifully exhibited in the photographic art. There were other portraits in daguerreotype exhibited in this class.

Before proceeding to an inspection of the numerous carvings that were exhibited, beautiful examples of coining deserved notice, particularly those by W. Wyon, R. A., portraits of her Majesty and H. R. H. Prince Albert, being the obverse of the Great Exhibition prize medals. So exquisite was the work, and perfect the likenesses, that it was deemed worthy of the highest commendation. From the hand of L. C. Wyon, medallist, were exhibited medals of the royal children, modelled by command of her Majesty, and a beautiful model adopted as the second size Great Exhibition prize medal.

Our allotted space compels us to advance upon the numerous specimens of carving in all sorts of material, throughout the whole range; of pith from the common rush, wood, cork, horn, and stone, nor shall we be able to enumerate one-twentieth part of the whole.







First on the list of merit that which claimed our attention was the Kenilworth oak buffet, a specimen of taste, beauty, and design, worthy of the age and neighbourhood of the growth of the timber of which it is made, and the delightful characteristics which adorn it, fresh from the chisel, presents such vivid and deeply interesting reminiscences. To the honour of ancient and respectable Warwick, Cooke and Sons, of that town, were the manufacturers and designers of this exquisite piece of workmanship. Sculptured relievos, illustrative of the events at Kenilworth Castle during the Elizabethan reign, adorned this magnificent and useful ornament. The fitful Leicester, and poor sacrificed Amy Robsart—the imperious sovereign and the sacrificed Essex, and minor characters surrounded with emblems of the chase and joyous revelry, occupied one or other of the columns for support of the numerous recesses, nooks and corners, of as pure a specimen of wood carving as ever was produced in England.

The carvings of sycamore wood were of a different style, and as the material is capable of a higher polish than the oak from which—after it had waved many winters in the neighbourhood of Kenilworth Castle—the above admired buffet was wrought, birds and other animals, the quality of whose outward dress demands a more delicate texture from the artist's finish, were carved from it. Of like



quality and purpose was the sycamore wood used by Degroot, of Dublin, who exhibited a Basket of Flowers, fruit, and ornaments, whose texture vied with the choicest ivory, still not in our opinion equal to the lime tree wood, as shewn by the delicious group of "Dead Game," on the eastern wall, by T. W. Southe, Lincolnshire, which was indeed beauty and perfection, nor less so in their way by the same hand and in the same place—Spring, represented by grape buds, apple blossoms, &c., but above all the golden plover; crowds daily visited the spot, and our readers cannot fail to remember the beautiful and effective finish with which the most accidentally turned feather or ruffled spot on the plumage of the birds were executed; in our opinion this specimen of a certain style of carving surpassed all we saw.

In forming our judgment and pointing out those objects worthy of remembrance, we have invariably been guided by our own unbiassed opinions, and noted impressions entered at the time of witnessing the exhibition, influenced, indeed, by the by no means uncertain test of the admiration of the multitude. Whatever object drew its daily crowds of admirers most assuredly presented some quality affecting that enthusiastic indicator, public opinion, and whether it boasted of novelty, talent, or dimensions, we have in most instances found such objects worthy of record in a work like

the present. Of such objects, however, as attracted the writer's private approval long before the jurors' could have given their award, it is gratifying to observe how favourable the report has been. In the instance before us the jurors' own remarks on the carving of Mr. Wallis are such as all must estimate, when they call to mind the exquisite texture in the work of "Dead Game." We present them to our readers. "This artist," says the report, "has represented various kinds of dead game with a true feeling for nature, and with an extraordinary mastery in every kind of detail. He is also entitled to the greatest praise for his carving of a mass of vine leaves, which is executed with the most minute and scrupulous imitation of nature, without losing the characteristics of a true plastic style. Prize medal."

Of the Kenilworth buffet they speak as follows. Noticing the general utility character of the wood carving, the report says—"Though greater part of these specimens are articles of furniture, and therefore belong to Class 26, yet among them are two of such high artistic merit that we cannot omit a passing notice of them here, These are a large sideboard, exhibited by Cooke and Son, of Warwick, and a book-case in the style of Renaissance, by Holland and Son, of London."

The latter of these has equal merit in our opinion, but looking at



it as represented by a handsome engraving attached to the volume of reports, one thing at once impresses us—the styles of the 15th and 16th centuries were more fitted than any other for the texture and surface of the material.

To refer to another commodity, cork, there were many excellent and clever specimens of carving, albeit many workers had mistaken the material and its adaptation to texture, surface, and requirements for artistic imitation of natural objects. There were many models in cork, but it is admitted by some that an extremely modest little affair hanging in a corner to the left as the spectator stood before Newton's miniatures, was entitled to the palm. The subject, simply a frame composed of foliage and German hunting groups intermixed, being decidedly the most artistic of any of the attempts in the style. The exhibitor of this unique specimen, hitherto unknown to art, was the celebrated Mr. Oscar Byrne, for many years principal star amongst Terpsichorean corps at Covent Garden Theatre. It is said to have been the work of many leisure hours, and carved by the aid of a common penknife. It is true the means by which a piece of art is performed has little to do with the perfection of it when complete, nor are we inclined in such cases to make allowances for imperfection, when artists or others claim consideration for the use of simple and perhaps extremely improper tools,



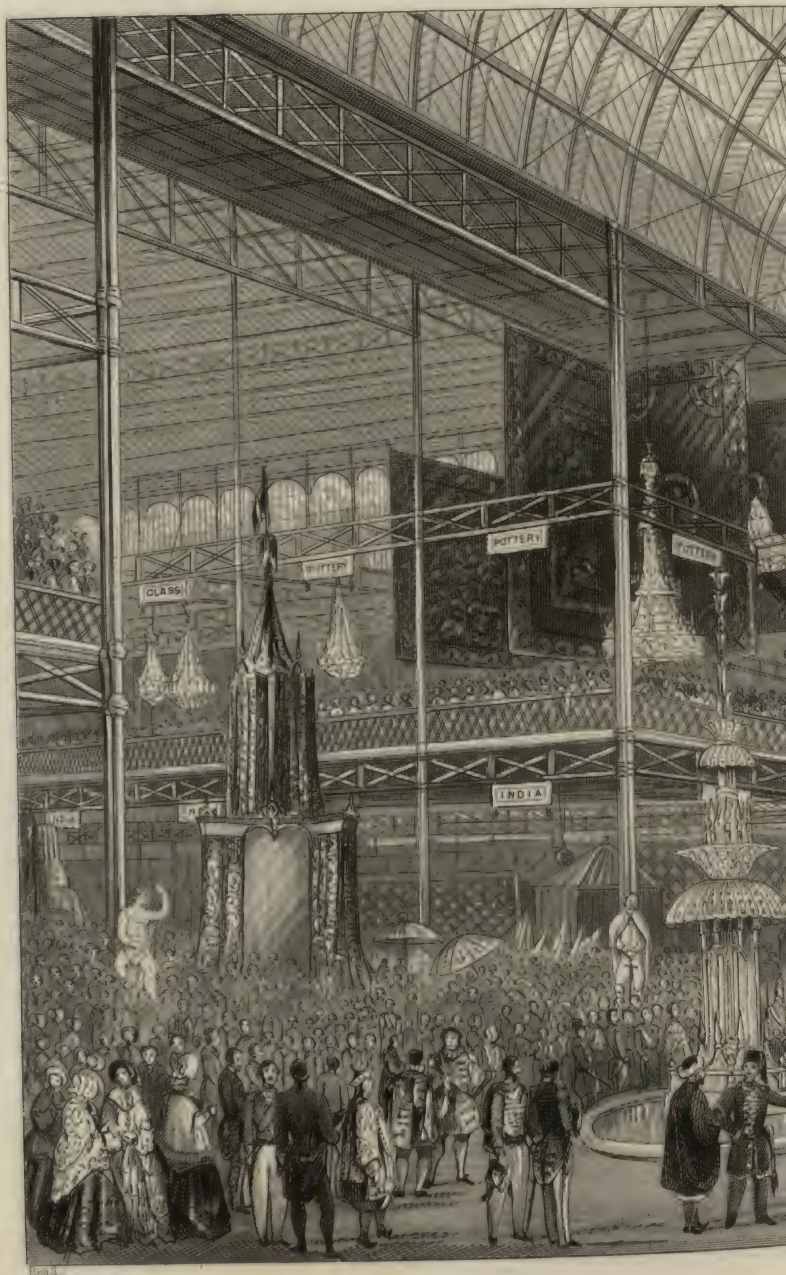
H. R. H. Prince Albert.









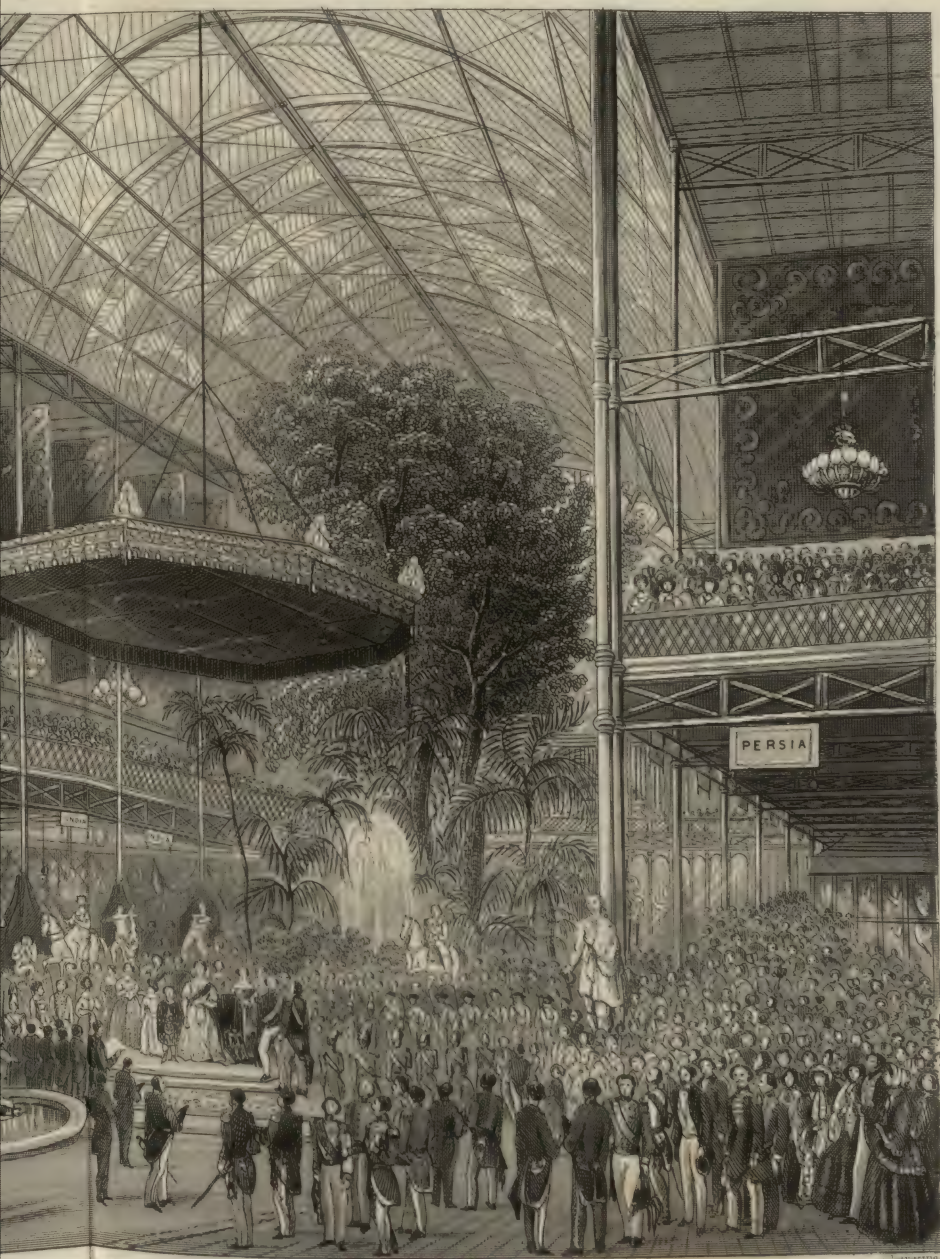


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THE GREAT EXHIBITION.

No. 10

State Opening, May 1, 1851

Publishers: Long & Co. 10, John Street, London





when better might have been obtained and used to greater purpose ; but the little gem we speak of was really exquisite in itself and as fine an imitation of the leafy honours of the forest as ever met the eye, while the German hunting figures with hound and horn, and bell and spear, à la Der Frieschutz, were as perfect in anatomy and form as the most practised statuary could have modelled. It is said that the exhibitor of this beautiful frame had not commenced it with any design of exhibiting, but merely as we have stated for amusement during illness or leisure hours. Upon the occasion of a casual visit, however, a friend observing the beauty of the work, persuaded Mr. Byrne to send it to the Exhibition. After some persuasion this was assented to ; and though occupying but little space, and unpretending in itself, deserved the highest honour the jurors could bestow, as by far the finest imitation of foliage in any material for carving, and infinitely above all that was exhibited of the kind in cork. We have ever since felt a desire to see more specimens of the kind from Mr. Oscar Byrne. The model of a 120 gun ship in the same material, was as fine a specimen of neatness, labour, and precise adaptation, as the Byrne specimen was of poetic and artistic imitation of nature. As a perfect model of a beautiful vessel of the class it was much admired, and did great credit to Mr. G. Brookes, of Trinity street, Cambridge. By the same artist was a design of



the quadrangle of Cambridge, in the same style, also much admired.

Of lithographic specimens there were many, shewing improvement in the old style of work, and many inventions shewing the variety of uses to which the art may be converted. First in the field, we think, were Hullmandel and Walton, who have done much to raise the art of lithography above the common wool-like and mere drawing upon stone—specimens so prevalent. To the hundreds of English ladies who draw so elegantly in chalk, attested by “the stump,” the drawing on stone, executed almost entirely by the latter, and for which a prize medal was awarded, the ingenious inventor must have been highly interesting. For many years it has been contended in England that effects cannot be produced on stone by any other means than those commonly seen, viz. by the chalk drawing, but if we believe the prints exhibited by the French, we must be impressed—and who can deny the “proof impression”—with the palpable fact, that they have many means of producing effect superior to those in common use on this side of the channel. The pictures produced and exhibited by Hullmandel and Walton were evidence of these remarks, and a proof of what may be done in this yet infant art. We have a recollection that these drawings were the cause of much curiosity and some warm disputation from day to day; and are assured that these, with other specimens, have proved

a starting point from whence many have commenced with a determination to achieve great things in lithography. In the same line were Day and Sons, of Lincoln's-inn-fields, who exhibited specimens of chromo-lithography, a more popular and taking art, but by no means of so high and artistic a standard as the former, but of great illustrative utility.

We have said thus much on the lithographic art and its exhibitors, because we believe that many of our readers and indeed a vast number of the most respectable classes, are gradually becoming interested in the means of producing on stone that which takes as much time and labour to produce on paper, with the unsatisfactory result of possessing but one—at best perishable article—instead of the numerous duplicates capable of being produced by the printer from the stone. In conclusion, and in reference to the specimen of drawing on stone with the stump, exhibited by Hullmandel and Walton, which was a subject of great attraction, we will add for the benefit of tyros in the art, and by way of encouragement, a remark on the subject by the talented Cyrus Mason, whose effect in the wild grandeur of a lithographed landscape we have seen. Speaking of the little use made of these extraordinary means of producing effect, a perfection utterly neglected by the mere user of the chalk on stone, he says, “I never yet saw an English artist using a stump on stone ;



in fact judging by what I see, I think they seldom venture on it. A French artist will use any thing to get effect. I have known them apply their finger as a stump, and produce a beautiful effect. I can imagine the English lithographers saying "impossible." Let them try it, that is all I say. By this remark it is easy to believe how much curiosity the "stump drawing" alluded to in the exhibition created among amateurs and artists.

Among other articles, not strictly denominated fine arts, were models in wax, such as flowers and diminutive characteristic human figures. Of the first, Miss Eliza Makepeace exhibited an extensive group distinguished by the classic and learned appellations of the *Lilium lancifolium speciosum*—*Gloxina perryana*—*Cym vidium eburneum*, &c. &c. The lady's system, grounded on a new method of preparing wax for modelling flowers, enabled her to produce a delightful collection of these attractive ornaments. The subjects were exquisitely treated, and far above many that were exhibited. Such ornamental works were thickly arranged from one end of the building to the other, and greatly aided the general effect. We think the contributors of these articles, and all that could be admitted within their range should have had a class, or at all events a division, to themselves. As it was, Class 30 was a wide chaos of variety, calculated to puzzle any body of jurors who met to decide

upon the merits of articles as different as texture, use, and manufacture could make them.

From the jurors' report it would seem that a vast number of articles in this miscellaneous department, for it was nothing else, were beneath their notice, as not one word of mention is made of them. As we thought at the time, when we saw the motley collection from day to day increasing in size, shape, and variety, the majority of articles had as little to do with "fine art" as they had with algebra; and it was manifestly unjust and ridiculous that the exhibitor of a cake of Indian ink, or Prussian blue, should in the end find himself competing for a prize with men like Westmacott and other great sculptors, for in fact he was so. Had a class inferior to "fine arts" been separated from it, much of the petty but ornamental trifles which filled up this court might have held a distinguished place, and the competitors have found themselves vying with their rivals in the same minor branch, and to have carried off a minor prize; but as it was, such beautiful gems of female handicraft as we have just noticed, in the end could not be distinguished, there being no exact division or section under which it could be noticed.

The celebrated, because much noticed, Mexican figures, were an attractive source of amusement in this department. The collection



was one of great variety, and for the ingenuity exhibited by M. Montanari, worthy of great praise. These productions appear to have been copied with great accuracy in form, and after local originals. Of these figures, a writer in the Illustrated News observes: "We cannot help remarking, when contemplating these very accurate and amusing productions, and recollecting the equally remarkable models in the Indian department, that the power of imitation to an extent almost to be delusive is compatible with a total absence of all those higher principles which constitute the vitality of high art." We fully agree with these remarks, and were not amongst the admirers of the squalid and forbidding truth with which some of these imitations of nature were carried out.

Our feeling with regard to the Indian figures has been expressed, and however desirable truth and exactness may be as a principle, it becomes by no means agreeable, followed too closely in the plastic art. Not to detain our reader too long in this varied department, Class 30, in honour to old Ireland we must give a turn back among the carving, and record the exquisite beauty of a wine table, by Jones, of Dublin, from Irish bog yew. Out of the despised and neglected bog of that beautiful land, some good and utility is made stand forth, a monument of the genius of her sons.

This gnarled and knotted remnant of ages, is here made to live

again, as it were, destined, perhaps, to form in happy times a nucleus surrounded by the faces, beaming, sparkling, and hilarious, of Erin's sons unborn. The exquisite beauty and genius displayed in the workmanship, to some minds would doubtless suggest a reflection, by no means complimentary to the Saxon. It was a type of the glorious elements of the land of enthusiasm, that by fostering care, ere this, might have been resuscitated from the neglected obscurity of an energetic and noble race. "True enough for that," said a lively companion, from the land we speak of, who frequently took his rounds with us on our visiting days, "True enough for that, it's an elegant thing for a man to poke out of a bog any how, it's something you could make out of the heart of an Irishman with the like elegant treatment perhaps." In good truth, the bogs of Ireland rose in the estimation of many on witnessing the work of Mr. Jones.

Taking leave of this department, and entering the ever-moving stream of admirers once more, turning to the right and still proceeding westward, the next department to our right, presented an entrance passage to Machinery, and a depôt for Book-binding and Printing. Time allowing but a partial glance at the ornamental and useful arts, we considered a sojourn in the realms of England's giant power profitably spent. Mention may here be made of the specimen of stationary exhibited by Spicer, Brothers, in the form of a Brob-



dignag sheet of paper, measuring one mile and a half in length; for what practicable use is not mentioned, certainly not to be noted as note paper, as was observed by a visiting wag, although paper of such lengths have been found eminently useful to artists for cutting into lengths for cartoons and large sized drawings. Such has since been sold at Brodie's, artists' repository, Long Acre; our readers of the gentler sex may be amused to hear, that vieing with their "ell wide calico," gentlemen can here obtain any number of yards of paper, more than a yard and a half wide, for one shilling the yard. For drawing on rough surface it is available for the smallest sketches.

#### MACHINERY IN MOTION.

Amongst the great collection of machinery in motion, there was room for the reflective turn of mind, as well as food for the seeker of mere bulk and novelty. There stood the visitor in the realms of practical science, the palace of that full grown giant which sprung to the earth at the command of Watt. It will be impossible within the limits of a work like this, to note all objects presenting themselves, but it would be unpardonable to pass that cradle of genius, Watt's first Steam Engine. This wonder of the world, to the initiated, this heap of iron and cranks, as it appeared to the ignorance of the





The Unhappy Child.











HER MA

In the

London





# HER MAJESTY'S BOUDOIR.

Great Exhibition of 1861.

Printed by W. H. Jones, 17, Fleet Street.





casual observer, was indeed the cradle of that science which has brought the world to what it is, and is bringing it to what it will be. Vast is the mystery and yet how simple the truth of all that was accomplished by the brain of the inventor; this model contained the secret of the world's success, all pending on the difference between a little cold or hot water. Discovered says a scientific recorder of the event, with all the power of italics. "Early in 1765, in one of those moments when the heavenly spark of genius shone with brightness on his mind, the idea broke upon him, *that if a communication were to be opened between a cylinder containing steam and another vessel which was exhausted of air, the steam would immediately rush into the empty vessel, and if that were kept very cool by an injection or otherwise, the steam would continue to enter till the whole was condensed. And if an air tight cover was placed on the cylinder, steam might be admitted to depress the vacuum instead of the atmosphere—*ADMIRABLE INVENTION"—adds the writer in the letters we have used; and so indeed it proved, but it would be vain to endeavour to lay bare the hidden power of this glowing and technical description, enough for our readers to know, that by this happy thought, the machine, by the aid of one half hundred weight of our ordinary Newcastle coal, could be made to raise thirty millions of pounds weight one foot, or in the form of other work, draw five hundred and



sixty pounds weight of iron into nails, an achievement in either case equal to the power of ten dray horses ; this is acknowledged even at the time of the appearance, in 1765, of the engine, of which the model seen in 1851 was the representation. This, then, was the father of the full grown active monsters which surrounded the spectator in the department now engaging our attention. To how many fortunes, joy and fears, evil and good, has not the "admirable invention" contributed, like all the results of the invention of man, it has its dark and sunny side, hundreds have basked in the smile of fortune, hatched by the warmth of the engine fire, and thousands have sunk into chill poverty beneath the weight of its mechanical tyranny ; but forward goes the world, if we progress on the whole, neither the manufacturer, the capitalist, the financier, the lover of pleasure, the enthusiast in science, nor the lover of fine art, stop to enquire what becomes of the hundreds of little hands, mostly females, once employed in doing the work of Messrs. Hill & De-Larue's patent envelope-folding machine !

In the same predicament has this vast power by this time placed many an honest cooper. Machinery has been employed to do strange things, but here might have been found a machine for making beer barrels, by which, we learnt, a 56-gallon cask could be made in 5 minutes ! Yes, said a poor artisan, near to a group of whom we

composed one, and it took me seven years to become a cooper. Poor fellow, seven early years, and perhaps a wife and seven children were all interested in his mechanical powers, now superseded. True it is that much individual suffering follows in the rear of moving bodies, be the march forward on the field of battle or the field of science. The machinery for steam printing was plentiful to the beholder, and here, though the principle may be open to the same reflection, it is not wholly so, the progress of knowledge, and the consequent improvement of the morality of a people, are ever coincident with the production of elegant literature—the diffusion of a correct system of thought, and the regulation of all moral action; could it be confined to such, indeed, machinery employed on the press would be an accumulating blessing, leading us in the advance of ages. As a near relation, the paper machine was not wanting, a dapper affair, that would have handily accepted the loan of a ladies' handkerchief at one end, and returned it in the shape of a sheet of note paper at the other. We saw this experiment tried, but like the fourpenny piece that was placed under the railway carriage wheel to be altered in shape, never made a recognisable acquaintance with the owner again. Amongst the satisfactory and happy machines for performing that which man was never capable of, and yet, for the good of all his fellows, was to be done, was a contrivance for remov-



ing the smut from wheat; 200 bushels could be cleaned in an hour by this ingenious *helper* of the human family! Again the merits of the centrifugal pump were studied by many; 2,000 gallons of water might be raised by its power in a short time, and thus much mere labour superseded. Some ingenious lace machines, would now and then draw the mind back to the real though partial terrors of the powers of steam, and the Buckinghamshire lass with her lace pillow on her lap, would be present to our recollection.

Before leaving this department we must call to mind the model of the new means of locomotion, proposed for the atmospheric rail, on which by means of periodical instalments of power, the necessity of a continuous vacuum in the longitudinal pipe was avoided; as an acting model it was perfect, but as these things are tested severely in working size and weight, it may be supposed that under some such test, the apparent complete affair was found wanting, as it has by no means as yet made a practical demonstration. All the world knows that the "Illustrated News" was printed for some weeks in this department. Such as these, doubtless, turned out profitable occupations of the spaces allotted, a result which was not by any means universal. Near to this were means of emerging into the main promenade once more, and upon joining the thronged avenue, the visitor would have found himself opposite to the numerous wonders

which thickly occupied the space—amongst which was an unworthy though prominent figure of Shakespeare, an attractive fountain, and a somewhat unsightly massive scaffolding, surmounted by a dial called Dent's clock, of no remarkable feature except its size. Near to this a large bell, cast, as the catalogue informs us, in tune, an announcement which, for the first time, awakened us to the necessity of some means for the accomplishment of such an end, for that they are not in tune when first cast on ordinary occasions, this apparently exceptionable notice informs us; the bell, however, was not sounded with the same facility as the numerous pianofortes around the building, so our judgement in this respect remained untested. Near this point of egress, too, was that admirable department for ceilings of encaustic work, and ornamental stucco work, a most classical and elegant collection, enthusiastically admired and deservedly so.

The remaining departments, going westward, were occupied by ornamental furniture, minerals, leather, fur, and hair, on the whole, not the most interesting range in the building. Facing these, however, were many striking objects in the main avenue, and leaving the doubtful Shakespeare at our back, we should have encountered first, the Colebrook-dale dome, a sort of alcove formed of iron frame work, adapted we thought, with its cast figures and trelliswork



to the retirement of park and villa-grounds, but as such reminding us, we say *us*, individually, too much of the iron-foundry to suit well the quiet majesty of woodland scenery, it was, nevertheless, a talented piece of workmanship. Then came "The Mourners"—who will forget the Mourners? the expressive countenance of the riderless steed or the fond sympathy of she who was indeed bereft. This, if we recollect right, was but a clay model, if so, well worthy of the labour of the chisel, and a permanent creation in marble. The equatorial Telescope was an object of interest, the tube of which was twenty feet long, and the object glass a lens of one foot in diameter; associated with this were many articles of British optical manufacture. A large fountain in artificial stone, stood near to some furs, skins and feathers, it displayed some elegant jets-d'eau. A little past these, we stood before the fine model of the Plymouth Breakwater, and also, one of the under-cliff of the Isle of Wight, both instructive specimens of the modellers art; the one shewing how man advances his puny arm into the waters and says—thus far shalt thou range and no further; and for a time, a little time, he is obeyed—the other presenting an instance of natural causes; when earth and rock, detached from its main hold on the old standing cliff, suddenly falls into the beach below, and presents a breakwater of many miles length, now bearing on its verdant back villas, cottages,

a church, farm-steads, and all the usual attributes of country life, that can be fostered in the warmest southern nook of this delightful island. The undercliff of the Isle of Wight has been described in a homely but forcible manner, thus, supposing any suburban crescent, to represent a cliff facing the sea which comes up to the garden fronts; and further, supposing that the whole of the garrets and second floors were to fall into the space in front of kitchen windows, why, then, a terrace would be formed, pretty well as high as the first floor windows, keeping the sea out into the road. Now, if the garden were planted on the top of this terrace, and a small summer-house were set here and there, we should have an exact representation of the form of the present undercliff, and the cause of its original formation, such a parallel was suggested by the whole view of the phenomena presented by this interesting model. Amongst these was that magnificent maritime reality, the model of Liverpool dock, with its sheet-glass water and its forests of lilliputian masts. Verily, to those who had but heard of the north western metropolis, what a surprise was this, and when told that a practical scale of 8 feet to the mile regulated the proportions of the model, he doubtless began to feel some idea that London—Mighty London—was not the only hive of humanity under the sun. A large looking-glass, was the last article that was exhibited in the main avenue to the west, and the



spectator had time to turn and pause, while he looked back on the wonder *en mass* which we have endeavoured to go through in detail.

At this part of the building the spectators would be enabled partially to become acquainted with the contents of the galleries, under which they had been occupied in the past examination. Written tablets were plentifully mingled with the banners which hung from the pillars, and we were thus informed that glass chandeliers and china occupied one vast space of the gallery from the India corner to near the centre of the western end of the building, and can we ever forget that, if part of Oxford-street had been removed to the interior of the building no better advertisement of Mr. Nicholay's great trade in furs could ever have presented itself; beneath the gallery space, occupied by musical instruments in the centre, and philosophical instruments at the western end, a specimen of almost every wild beast that rove beneath the tropic, or prowls in regions of "thick ribbed ice" heralded by the name of Nicholay, proclaimed his an extensive civilized trade, and one hardly knew which to admire most, the enterprize with which the numerous beasts must be hunted to supply the demand, or the perseverance of the home trader who did so vast a business "in furs." Opposite the philosophical instruments, on the spectators right hand, above, were clocks, further on, jewellery and plate, lace and embroidery, and still beyond at the













THE GREAT EX.



Chambers

EXHIBITION OF ALL NATIONS.

West End.

and C.

Printed by W. H. Stiles, 25, Fleet St.





corner, silk and shawls, seldom passable for the crowds of female admirers; but as we shall come to these in time we will commence our journey down the south side ground floor, going eastward, turning our back to the western entrance, till we come to the Indian corner, opposite China, the point at which we commenced, when a short retrospect of the refreshment room will strengthen us for our journey through the galleries, after special notices of some favourite haunts on the ground floor before we leave it to mount aloft.

On the left hand of the south side the reader will remember an accumulation of woollen shawls, &c. in Classes 12 and 15. Beautiful indeed, were the colours and texture of some of the latter, much to the delight of the lady visitors, to whom flax and hemp, near by, presented little to attract. Not so the printed fabrics, Class 18, a legitimate source of attraction was here presented to the female mind and the varied blazoning of printed cottons, drew forth the admiration of thousands of the eager gazers of the female sex from all lands.

Within a short distance were agricultural implements, Class 9, a large field for wonder to the country folks, occupying a space on the south side of the building, extending from the western wall to the Sculpture Court, curious agricultural and horticultural implements and machines were here to be seen. Some of these implements claimed novelty of design, some of operation, others of results; and



each it may be presumed had its peculiar points of advantage. The steam-engines used for ploughing attracted much attention; and many were so highly finished as to appear almost too fine for use in the fields. Ploughs, harrows, dibbling machines, and farm apparatus of every description were seen arranged along the space. Many of these had been put into actual operation in the trial yard, and the decisions of the jury made upon their utility.

Our readers are not probably of the class, who would dwell with interest on the hardware and cutlery so profusely exhibited in the south side of the building, and will doubtless pass with us into an agreeable retrospect of the marble beauty and

“The stone ideal”

of the sculpture court, leaving behind them vast stores of Cornwall's sombre riches, the ores that distinguish the western point of our island. Wonderful as are the caverns, and deep run passages, in solid rock, hewn in an atmosphere which reminds one of the theory of earth's central fires, from whence these specimens are produced, the poor dull mass itself is more interesting to the merchant and miner than to the generality of persons; and it will be sufficient to remark here, that there are more wonder and beauty in the land of the tinner and delver for copper, than is at present dreamed of in the philosophy of thousands who seek at a distance the result of

man's perseverance, or the picturesque beauty of land and sea. To those who have roved in dim passages hundreds of fathoms deep, and threaded the low down honeycomb of man's industry—as we have done—such things were of intense interest; but to those who could not, from circumstance, trace the early history of that bright metal which we are accustomed to see on the culinary vessels of our kitchen, such could not possibly exist. Although to be cognisant of the perseverance and labour which the poor Cornish miner has to undergo before he can rout out from the gigantic ribs of granite the raw material which the bounty of the Creator has buried for his use, is somewhat of a chastener to that—in this sense—unenlightened half of the creation, which is said to be complaisantly oblivious as to the way in which the remaining half exist, we shall go to that other raw material from the quarry, which the artist shapes into intellectual beauty, and stamps with the poetry of his fair conceptions. The legitimate Class 30, known as the

#### SCULPTURE COURT,

was a favourite resort, as much so as any part of the Exhibition. Here might be found that beautiful creation of the chisel, Ino and Bacchus, and that other gem and domestic idol of our early affection, the Children in the Wood, both pure triumphs of the sculptor's



art. Much as has been said and written of the Greek Slave, we submit that when our Atlantic brethren can produce a figure, so exquisitely feminine as the Ino, they may proudly tell us of their progress in the art of sculpture. Here was a true test of the majesty of high art. It has been the custom of late to debase the uses of the chisel, by the exhibition of designs more fitted to the easel, a descent unworthy of the real artist, and easily tested by the remarks of the more literal class of visitors to exhibitions of the kind. The nude is a fearful field of experiment to the uncultivated in the sublimity of the Greek models, one thing an artist may most assuredly rely upon, and he would be wise to attend to the conduct and remarks of the most illiterate observer; such is the power of the really sublime in art that the most common-place observer stands before it with an instinctive reverence, in some cases highly amusing; even if the instant before he has uttered some waggish criticism on a less elevated production from the chisel. There is no mistake in this, and so sure as an artist listens to continued light—not to say ribald—criticism, so sure has he mistaken his fort. The power of the legitimate sculptor is to elevate the mind of the beholder, falling short of this, high art is not with him. We have hazarded these remarks from the conviction that inferior specimens presented in the usual primitive state of statuary figures, is calculated to do







much harm amongst the multitude; and in our retrospect of the Fine Arts' Court we deemed the Ino a noble and worthy exception. The group is in the possession of the Earl of Ellesmere, to whose taste and judgement it is a sufficient guide.

John Bell's exquisite group of "the Children in the Wood" not only attracted universal attention, but drew forth the earnest admiration of Royalty itself. We are told that her Majesty became charmed with the specimen at the first sight. That she became the purchaser is generally known, a circumstance highly complimentary to her maternal feelings, and the pure taste, which has enabled her to become a practical artist herself, as well as to enjoy those elevated feelings to which the pure and elegant in sculpture and painting never fail to contribute.

We do not wonder at the choice of the parent and woman of taste, the beauty of childhood was here so charmingly represented, connecting itself, as it does, with sorrows of the little wanderers—sorrow which first called our own childish sympathy into action, that the young, the old and the troubled-worn, were alike impressed with the beauty of the group.

There sat the robin on a stem of drooping fox-glove, and one could almost fancy the bosoms of the fair infants animated as when

The sun beams glittered through the trees,  
Trembling in the summer breeze,



And fitful glanced upon the pair,  
As they lay dead and silent there.

But, that we know this work of the sculptor has found a royal home, it is almost to be regretted that a subject fraught with the purest of our early recollection has not been placed where the public of all lands might learn to honour it for its special grace and beauty. Mr. Bell's Dorothea was a subject that trespassed over the line that we have presumed to lay down, beyond which it is dangerous for the sculptor to advance. Our remarks upon Foley's Ino and Bacchus may here apply. Una and the Lion was another of Mr. Bell's productions, but as one really fine work—the Babes in the Wood—is enough for a name, it is not fair to expect universal success.

Although the size of our volume, and the space allotted for our brief remarks, warns us that our journey must advance by strides, the title of our little work warrants some longer stay amongst the stone ideal, and although, as we believe, we have called to mind, the two gems of the sculpture court; there is still room for admiration of much that stood in the interesting area.

Mr. Miller, of Bloomfield-terrace, Pimlico, presented several Shakesperian specimens, Titania was successful, as was his Ariel; and many will remember the Sabrina of Marshall's, A. R. A.—a fair conception. This figure was the admitted type of the river Severn, im-

mortalized by Milton in his *Comus*. A jealous wife of one of the old Welsh kings, caused the beautiful maiden to be pursued till she was drowned in the bosom of the Severn, since classically named *Sabrina*. Milton in his brief and elegant description of our rivers speaks of

"The Severn swift, guilty of a maiden's death."

But in his incomparable mask of *Comus* he enters fully into her sad story, makes her the goddess of chastity, and calls her from the deep to assist the enthralled damsel of his fanciful drama.

No reader of taste will be displeased with us for relating the origin of the goddess in the exquisite numbers of Milton.

Sabrina is her name, a virgin pure ;  
Whilome, she was the daughter of *Lochrine*,  
That had the sceptre from his father *Brute*.  
She, guiltless damsel, flying the mad pursuit  
Of her enraged step dame *Guendolea*,  
Commended her fair innocence to the flood  
That stayed her flight with his cross flowing course.  
The water nymphs, that in the bottom play'd,  
Held up their pearly wrists, and took her in,  
Bearing her straight to ancient *Nereus'* hall ;  
Who piteous of her woes, reared her lank head,  
And gave her to his daughters to embathe  
In nectar'd lavers, strowed with *asphodil* ;  
And through the porch and inlet of each sense,  
Dropt in ambrosial oil, till she revived.  
And underwent a quiet immortal change,  
Made goddess of the river. \* \* \*



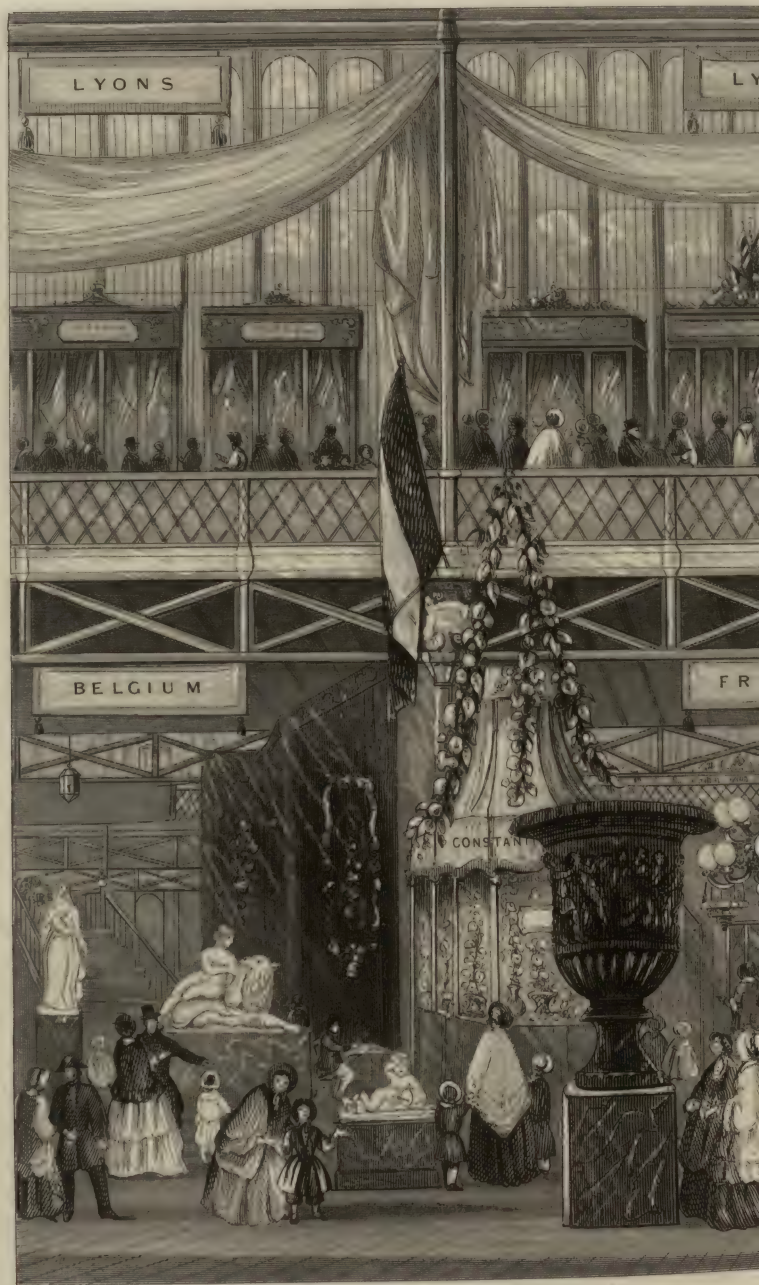
The legend is eminently adapted to the sculptor's art, as it is to the poet's pen—and has, time out of mind, employed the painter's talents. We ourselves have once been called upon to propose a subject for the sculptor, and with a cherished regard for the two beautiful rivers, which spring from the bosom of the wild Plinlimon, presented the idea in an humble effort of our own, written in answer to a sculptor's request that the author would propose a subject for a work of art.

Two sisters have roamed from a mother's breast  
For years, over mountains wild,  
Each seeking afar a home of rest,  
Like a wayward and wanton child;  
Over sun-lit wilds they dance along,  
Or to moon-lit glades they hie,  
Where echo repeats the rippling song  
Of the Severn and wandering Wye.  
Swift o'er the mountains the sisters fly  
To the valleys of earth's bright flowers,  
And laugh all day at the bright blue sky,  
Or smile in its dropping showers;  
They hear the song from the deep brown wood,  
And the swallow that passes by  
Dimples the cheek of the blushing flood,  
In the glare of an evening sky.

Sea and water nymphs, as subjects, have ever animated the genius of artists. There is hardly a stream without its ideal god, from father Thames, who sits in discoloured majesty within the quadrangle







David

INTERIOR OF

Engraved for the





Chavanne.

THE GREAT EXHIBITION.

French & Belgian Departments.

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of Somerset House, down to the merest ripple that ever found its way from the hill tops to the bosom of the valley, and the exhibitor of Sabrina has ably realized the sentiment which such scenes inspire.

A marble statue of Flaxman the great sculptor, was here exhibited by Mr. Franks, a representative of the sculptor, Mr. M. S. Watson, of London. To this a prize medal was awarded. The same was conceded to the following pieces of Statuary:—Foley's "Youth at the stream"—the "Ino and Bacchus," of the same artist, already spoken of—the former, however, was not exhibited in the sculpture-court, but will be recollected as ornamenting the north transept—"The drunken fawn" of Mr. J. Hogan—The marble statue of Cupid, by Mr. B. Jennings—The "Sabrina," already spoken of, by Marshall—Thrups "Boy catching a butterfly" a beautiful figure; also his marble Arethusa—"The startled nymph," a chaste conception by Behnes—Mr. and Mrs. Thornycroft's figures of the royal children, represented as the seasons, being, with a few others, about a dozen prize medals awarded for productions in the sculpture-court. There are doubtless many others remembered by our readers, as worthy in their opinion of distinction, and we think with them. Where, for instance, is the reward for that beautiful production of "The babes in the Wood," it has escaped our notice, if any was awarded. It was, however, nobly distinguished by her majesty as we have des-



cribed. But, after all there is so much to engage the sympathies, associations, and peculiar feeling of the casual observer, who may be unable, or does not care to divest himself of these draw-backs to cool and scientific criticism, that it is hardly safe for the generality of persons to venture an opinion. High art has to be tested by rules so entirely exempt from the warmer feelings of our nature, that it is a thousand to one that the majority of admirers form no right estimate; and yet we must not deny all honour to the production of any art which appeals to the kindlier feeling of our nature, and that regard for innocence and purity which is not entirely absent from the breast of even the uncultivated. It is probable, that the jury, who were all acknowledged men of taste, were guided by the severe rules of criticism, but even these are not entirely protected against the bias of prejudice, sympathy, or association, which will find its way, and in a more or less degree, guide the judgement of all. It so happens, that previous to our becoming acquainted with the awards, a list of which we have just given, we had written our ideas of the merits of the "Sabrina" and the "Ino and Bacchus," and we are happy to find that the verdict of the jury has not weakened the faith of our reader, on which we have drawn so largely in our many remarks on the beauties of art we have been describing; thus, we will protect the merit of "The children in the Wood" for the honour

of the universal feeling, and look up to the object distinguished by the Judges, as, in some instances more technical specimens of the higher art, taking to ourselves the privilege of selecting the "Ino and Bacchus" and the "Sabrina" as possessing every quality of excellence combined.

Having feasted our recollection on the beauties of the Sculpture Court, the reader may be more patient over the more common-place details of the common things that filled the surrounding departments, principally the produce of the Birmingham and other manufacturing districts. Among all the articles of domestic utility exhibited on the English side, none were more splendid than the lamps which glittered in the handsome department on this side of the building. There was scarcely a variety of the lamp kind but what was exhibited in all the glittering imagination of the fairy-like architecture—so to speak—peculiar to the artist in this species of design; they were arranged in deceitful beauty before the eye of the observer, creating the laudable curiosity in many a matronly bosom as to their capability of acting with more certainty than the domestic tyrant, that sometimes would, and sometimes would not, burn on the table at home. Clean, clear, and dignified, they seemed to promise much, but since the great congregation of this article under the roof of the Exhibition, has that greatest of all



good yet to be discovered, a quiet, steady-going, respectable lamp, that will burn when wanted, and decline turning sulky at the very time it should look most cheerful, yet made its appearance. Still does our own, beside the testimony of hundreds of anxious house-keepers, bachelors, maid servants, and the whole tribe of lamp-afflicted mortals proclaim, that in the article lamp, we may be handsome, we may be fantastic, and the outward look carry us almost to the regions of fine art, but who can say there is not still the same stubborn waywardness, the same wilful eccentricity, that discovers itself in fits of sudden gloom, or ominous flash beneath a column of smoke that is imperceptibly covering our ceilings with a coat of lamp-black. The expensive articles which look so well in the shop windows, and were so beautiful under the glass cases at the exhibition, have all this to answer for at the core; there is something rotten at the centre of its system, and a lamp will still suggest the idea of watching, washing, cleaning, repairing, and disappointment to the end. Beside the domestic lamp there stood its more to be depended on brethren of science and safety, wayfare and warning. There was the railway lamp, whose bloodshot and ruby eyes stare behind the flying train by night; the nautical lamp that pours its insignificant though important gleam through the gloomy mists of the sea breeze, loaded with the flying spray fresh cropped from the









tops of the surrounding wave, to warn its fellow courser on the broad highway of her whereabouts in the dark hour of danger. There was the terror-striking bull's eye of the policeman's lamp, that glares into the recesses and dark places of the night robber's retreat, suddenly revealing and convicting like a ray of smitten conscience. The bright beacon that guides the merchant's bark from sea to sea—the gem of hopeful caution, that rears its sturdy gaze above the sunken “snags” and hidden realms of rock, that have been the seaman's snare for ages—reared its honest head amongst them. Again amongst the rest was the mercifully intended invention for the saving of life, which according to all accounts has really been the cause of increased disaster—the “Davy,” or miner's safety lamp. It is a sad reflection that the heedless daring engendered by the supposed powers of this safeguard, has lured the worker in coal mines to those spots of danger, where before they would not have dared to venture, and that in the midst of an atmosphere teeming with the death-laden vapour, heedlessness or temerity have caused ignition, and the thunder of the bursting flame has scarcely drowned the despairing shrieks of the dying. But it was a scientific and beautiful invention, born of genius and a mind yearning for the good of humanity. It is a pity that the abuse of that which was intended for good has so repeatedly resulted in a contrary effect.



Stoves, grates, and ranges, were to be found in infinite variety near this truly English spot, and the comforts of an English home by the coal fire were presented to the nations of the earth with a power and attraction that must have caused the wonder of thousands of prejudiced individuals who condemn the blackness of our murky atmosphere, but are unhabituated to the comforts of the spot from whence so much that offend externally is hourly engendered, amidst the circles of families and friends. The fire-places, as in homely phrase we like to call them were indeed unique. One, purchased by her Majesty was a perfect gem, in its way, and was the production of an English manufacturer, who, doubtless felt flattered by the distinction. To these necessary adjuncts to the comforts of an English room, unlike the case of the lamp, vast improvement has been made. Those from the foundry of Messrs. Hoole, Robson and Hoole, Sheffield, were said to bear the palm and received the highest encomiums of the Jury in this department, although contrary to our expectations, the continental castings, generally, were said, by the same authority, to come out more clear from the mould than the British specimens, and to excel in chastity of design: from our own judgment, we are, however, inclined to pronounce differently; our casting of late in England, even in the common articles have lately appeared with a freshness and truth of face, really agreeable to look at, and

as the quality of iron and sand have much to do in the matter, it is clear that within the last ten years a vast progress has been made.

The Jury were also of opinion that the decorative and ornamental part of the manufacture, was more redundant than pure in design, and in pointing out the elaborate and intricate patterns, which necessarily caused a complicated fixing, deplored the position of our female domestics, whose duty it was to keep them clean and bright. "Our domestic servants" said the report, "had need to be instructed in a science before they would be capable of managing the matter properly."—There is a little bit of truth in this, and when we remember that certain states of our atmosphere will inevitably bedew the whole paraphernalia of grates, fenders, and fire-irons, with a complete covering of embryo rust, we often wonder how the tyrant custom is obeyed with the pertinacity with which it is.

From kitchen ranges, various in their claim as cooking apparatus, it would be an easy and natural transition to saucepans, kettles, boilers and the host of vessels, &c. that are necessary in the *cuisine*. Amongst these we will not tempt our readers to remain, as there is better fare for the feast of our recollection round about the immediate spot, and that we should not forget while so near, it may be as well to call to mind the figure of "Caractacus relieved of his bonds," a noble, easy, and graceful piece of sculpture from the hands



of an able and clever artist, who is decidedly an honour to the art. So impressed were we with the simple grace and the expressive pathos of the group that we never missed a visit to the spot, and the more we looked the more we were charmed by the truthful and quiet power with which the story was told, nor was the accessory figure less meritorious. The group was superior to many that adorned either the nave or the transept, and stood well. Not far from this were the manifold temptations to our wives and daughters, a bill of fare for woman-shopping propensities quite alarming! The printed cottons, manufactured at London, Manchester and Glasgow was another resort for the fair sex, and hither they came in busy bustling crowds, all full of the mystic lore of the work-table, "flounces" "stomachers" and "nine breadths in the skirt," an absorbing theme with them; and very proper, man has the mart, club, and the thousand-and one occupations of business and pleasure to create his gossip, and fill up his lounge or his hurried walks through life, and if he feels a little out of his element amidst these adornments of his fair partner he knows the importance of it all when he beholds the stately and womanly form, gracefully and flowingly attired in the surpassing textile fabrics, and after all it is an exquisite study for the manufacturer, and no little credit is due to these enterprising men for the perseverance they have shewn in producing that flowing

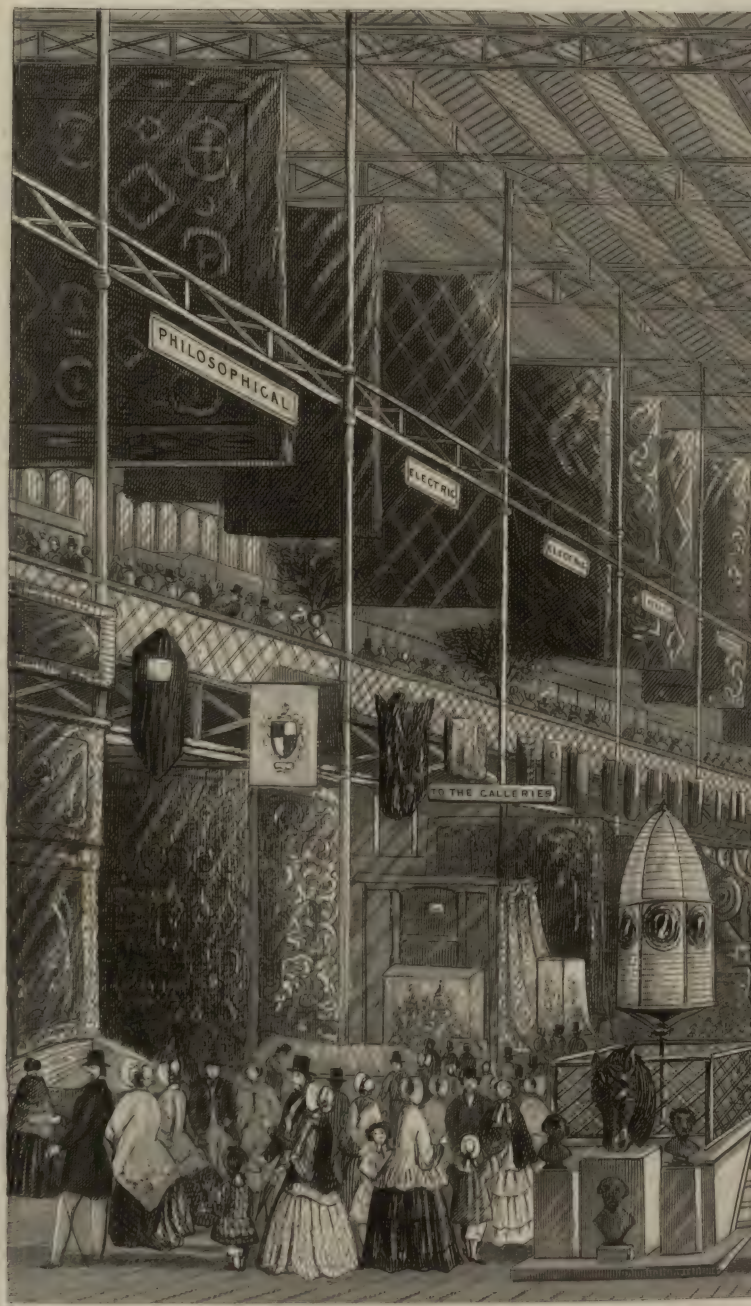






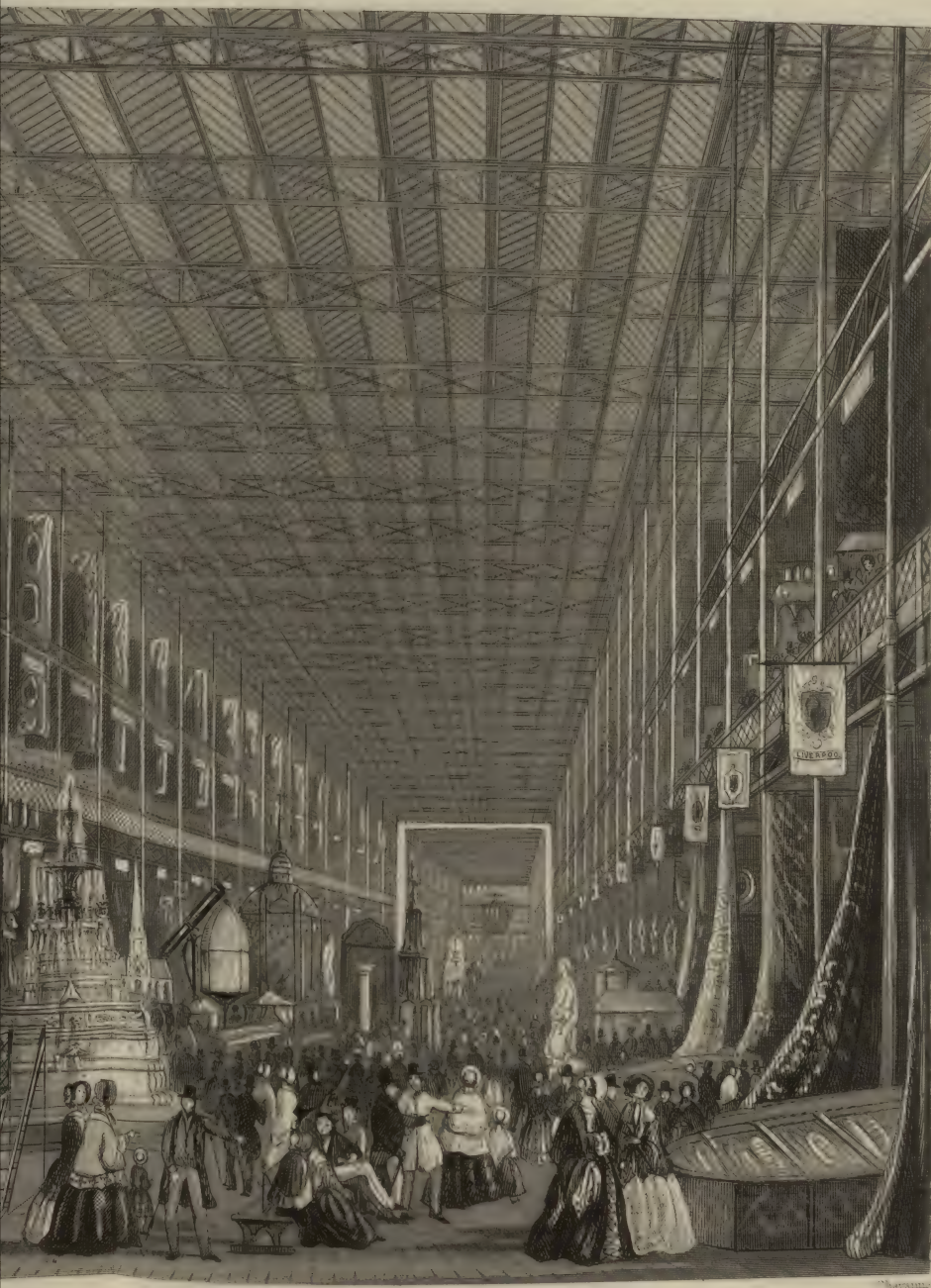






INTERIOR OF





# THE GREAT EXHIBITION.

West end, looking East.

1851.

Published by Read & Co. 11, Abchurch Lane, London.





and easy style of drapery which so well in the present day become the forms that wear them. The perfection attained in this branch is truly astonishing, and it was no trifling attribute of the grand scheme and intent of the Exhibition that the vast machinery of the loom might be seen under the same roof, with the beautiful productions of its intricate power. There were the means, the combined concentrated effort of man's fertile brain from age to age, and there the refined result, which for beauty and rapidity of production would in the time of our fathers, have subjected the producer to the charge of sorcery or connivance with the arch demon, who was reported to have granted temporary powers to mortals who bartered the hope of eternity for the exchange.

Amidst these reflections we are forcibly reminded of that beautiful production of art, the picture of the invention of the stocking loom, in which the thoughtful and depressed student watches the moving fingers of the industrious wife, rapidly creating by the knitting needle, the every day wear of olden time. How the world improves, how step by step old uses become obsolete, and the intellect of man stamps age after age with its majestic power, it was the province of this mighty collection to implant upon the minds of men; and well did it do its work. From the hour of his brief existence man marches fresh and forward on the voyage of new



discoveries, after communing with his fellow man in a language of practical science, that has cultivated an universal understanding for the good of all. In this we find the germ of the intent, the wisdom of the whole scheme, the concentration of the power of the whole civilized world, was to give birth to fresh energy and new enterprise, clear up long-standing doubt, by drawing the intellect of all mankind to one common focus, and constitute a *soirée* of the inhabitants of all the earth. In this we see the absurdity and folly of the bigots of our age, whose prejudices turned them to the desperate alternative of taking a solemn pledge that they would never enter the portals of the hive of the world's industry. Verily there are asses whom you may lead to the water as well as horses, but you cannot make them drink; but to the honour of human nature the exception was a miserable and puerile one. Myriads clustered round the fountain of knowledge and drank their fill, a figure by the by which brings us at once to a literal parallel; how well do we remember the numbers who on the shilling day clustered round the crystal fountain with their tin cups and mugs at the dinner hour, another reflection that carries us at once into the

#### REFRESHMENT ROOM.

By the excellent arrangement of the managers of the Exhibition,

the creature comforts were by no means forgotten, and to their credit be it noted that this department was really an exhibition of comfort in itself, and might be said to form a department of science. It is true that from the nature of their articles neither the butcher, the baker, nor the brewer, could well exhibit their stores, but then we found they were in some degree represented; and if the roast beef of our fatherland was not allowed an acknowledged department, in which, among others, it would show the world our power in this respect, we contend that, under the guise of mere necessity, this was a department of the Exhibition in its true sense, for never was English cheer better served up; and if the beef of Old England did not present itself in a shamble literally to shew our perfection of the bovine breed, indirectly our continental neighbours were enabled to satisfy themselves that the breeder, the butcher, and the cook had their department. The mid-day rush towards this part of the building was powerful evidence of the gastronomic capacity of our countrymen, nor did the foreigners withhold their assistance at the perpetual dining table available at all hours of the day. The statistics in the edible department, if we had space to present them, would be found highly amusing, the bread, meat, and biscuits devoured were as alarming in quantity as generally acknowledged in quality, but we must again forward once more on our voyage of



discovery, and the lower floor must be deserted for a tour through

### THE GALLERIES.

Mounting the staircase on the northern side of the western avenue, we used to find ourselves in the midst of the vast show of pottery and glass. Pottery to the right, and India and glass to the left over the fine arts' court. The beauty of the chandeliers were certainly magnificently displayed, as well as the vast improvement in the design and manufacture of earthenware. Messrs. Perry and Son were honourably mentioned by the jury, for a beautiful specimen of the former, and the latter were most favourably noticed by the council, and general commendation as well as many prizes awarded to the exhibitors. Going westward, were the musical instruments, whose sweet sounds would so frequently echo round the building and stay the moving mass below to listen in admiration. Philosophical instruments followed next, with civil engineering in the rear. Near to these was that extraordinary figure and bugbear to children the dress of the diver, used for descending to the depth of the ocean, the terrific appearance of which was acknowledged on all hands. Its gaunt eyes and massive straps surrounding the apparently swollen legs, dismayed more children than any other object in the exhibition, and the everlasting *Punch* perpetuated the con-

tinual *scenes* by the power of his pencil and pen. Behind the musical and philosophical instruments, against the wall of the building itself, were—to the general reader and sightseer—the very uninteresting department, surgical instruments, and cutlery. We will not draw upon their recollection in this part of the building, but proceed at once to the western end of the northern gallery and indulge a reminiscence of naval architecture, which occupied a range along the extreme western end, behind the organ, and partly extending along the wall of the southern side; connected with this branch were ordnance, armour, and accoutrements, the whole distinguished as Class 8. “One of the most efficient sources of safety applicable to ships” says the report on this subject, “is the application of metallic conductors, by which they are secured against the destructive element of lightening. Franklin made the immortal discovery of the identity of artificial electricity, and that from the thunder cloud,” by which scientific expression is simply meant, that our own means of electricity on the earth will easily assimilate with that which illuminates the heavens in a thunder storm, so that by the application of iron rods to the masts of ships the lightning is attracted by its natural affinity, lured as it were to a spot the most harmless, and coaxingly conducted along the line of wire or iron rod to a point at which it can make its escape, without trespassing



on surrounding objects—a happy discovery and a blessing to the mariner of all climes. The report goes on to say that—“The variable and complicated circumstances, however, under which ships are necessarily placed, rendered the use of such rods on shipboard difficult and apparently impossible. The masts—the only parts to which they could be well applied—consist of many distinct portions; these, it is often requisite to move one upon another, and some times to remove altogether, they are liable to injury from wind and other forces acting on them. The defence of ships from lightning had hence been confided to a small chain or rope of wire temporarily applied along the rigging, but which, from the very nature of the case, fails to afford the full amount of security, to be derived from a more powerful conductor, permanently fixed along the mast. Sir W. S. Harris conceived the idea of making capacious metallic conductors an integral part of the masts and hull of the vessels, so as to bring the entire fabric into that perfect conducting or non-resisting state it would assume, in respect of the matter of lightning, supposing the whole mass to be metallic throughout; this he has effected by incorporating with the masts and hull a series of copper-plates, so arranged as to meet all the varying conditions of the spars, and so tied together that an electrical discharge striking upon any part of the vessel, cannot enter upon any circuit of which the conductors do

not form a part, and thus the ship is preserved from the effects of lightning, at all times and under all circumstances, without the officers and crew being in any way concerned in the matter. Sir W. S. Harris has shown by original researches in science, that in whatever position the sliding masts may be placed, a line or lines of conductors pass through the ship to the sea, affording less resistance to the passages of the electrical discharge than any other arrangement which can be devised. The most perfect security is derived from the plan thus introduced.

Sir Baldwin Walker, one of our fellow jurors, has himself experienced the great advantages of this system in a large frigate, commanded by him, which was struck both on the fore and main masts by heavy discharges of lightning on the coast of Mexico. In this case the force of the discharge was such as to partially fuse the metallic point aloft, on which the lightning struck, and leave spots of fusion on the surface of the conducting plates, but without the least damage done to the spars or hull; and this, too, with the top gallant masts housed.

We have given our highest award to this, which we consider as the best apparatus for the preservation of ships against the terrible effects of lightning.

The improvement in paddle-wheels of steamboats were numerous



and entertaining. Many persons in various countries claim the honour of having first invented small boats propelled by steam, but it is useless to dispute the claim with the persevering American Fulton, to him is due the everlasting honour of causing a revolution, both in naval architecture, and navigation. To behold the wonders in the steamboat world, exhibited in 1851, none would credit the fact that at the time of the proclamation of the general peace in 1814, there was not a single steam ship in the ports of England; Scotland, however, having one small boat that never thought of venturing out of her river to face the buffets of the main ocean. Again in 1818 an American led the way across the Atlantic in a steam ship, called the Savannah, touching first at England and then proceeding up the Baltic to St. Petersburg. The struggles and difficulties of great minds ere they can accomplish with stubborn matter that which their own ethereal genius inwardly prompts as perfectly attainable, are honourable to the sufferers and the determined perseverers that has enabled them to overcome all opposition. Poor Fulton, the immortal inventor of these powerful means of nations, would indeed have rejoiced to behold the tower of greatness that has, since his time, been erected from the basement of his intellectual beginning. Incredulous, and even disdainful, the world had scouted his attempts, and misfortune after misfortune had failed to damp his ardour till









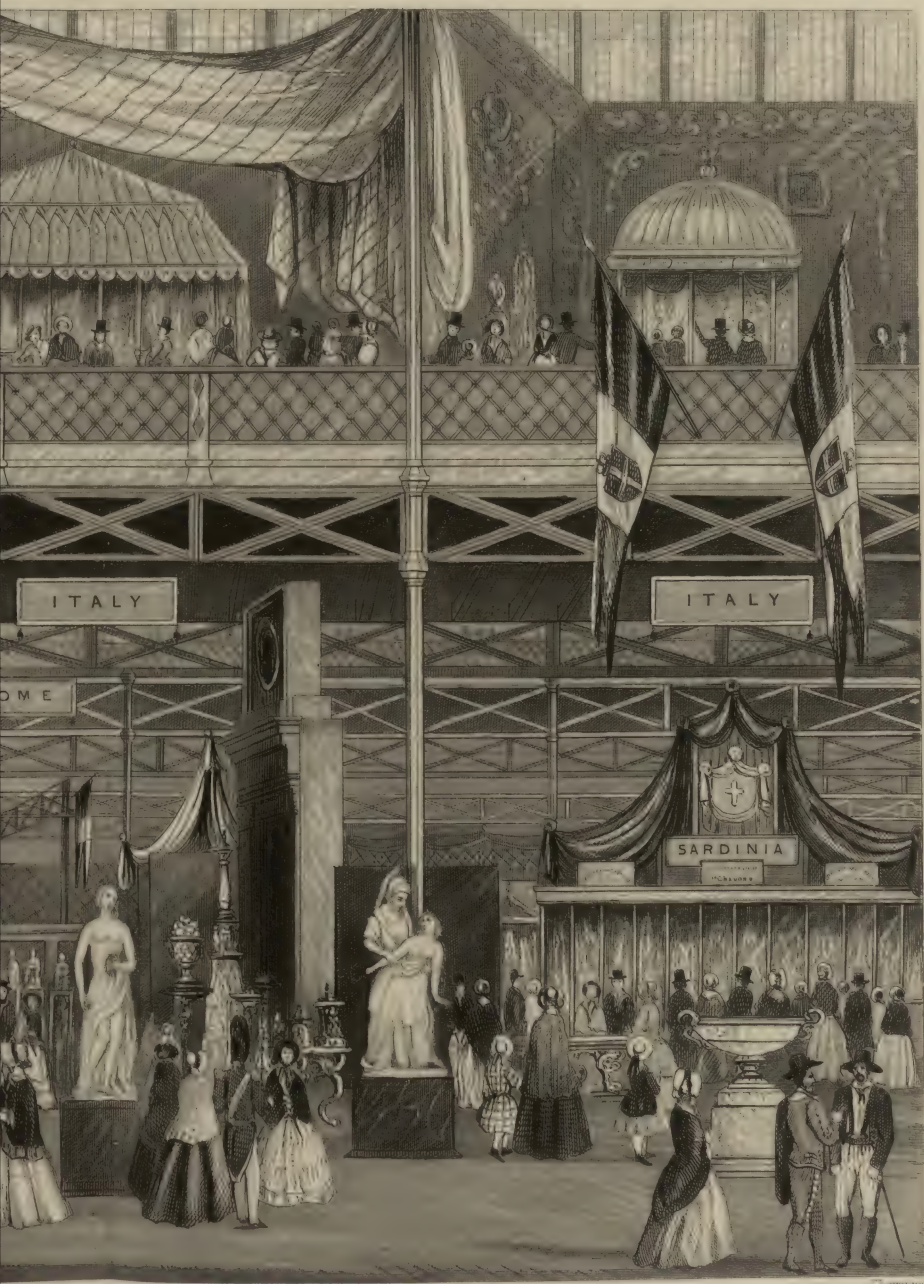




1842

INTERIOR OF T





# THE GREAT EXHIBITION.

Italian Department.  
No. 11.





one fine morning in the autumn of 1807, notwithstanding all his disappointments, pains, and troubles, he had completed a vessel, it was seen launched on the East River at New York, there he had the satisfaction of seeing his vessel move from her birth place to the opposite shore.

On this occasion, Livingstone and Fulton had invited many of their friends to attend the first trial; "and nothing" says Colden "could exceed the surprise and admiration of all who witnessed the experiment. The minds of the most incredulous were changed in a few minutes—before the boat had made the progress of a quarter of a mile, the greatest unbeliever must have been converted. The man, who while he looked on the expensive machine, thanked his stars that he had more wisdom than to waste his money on such idle schemes, changed the expression of his features as the boat moved from the wharf and gained her speed; his complacent smile gradually stiffened into an expression of wonder—the jeers of the ignorant, who had neither sense nor feeling enough to suppress their contemptuous ridicule and rude jokes, were silenced for the moment by astonishment, which deprived them of the power of utterance, till the triumph of genius extorted from the incredulous multitude which crowded the shores, shouts and acclamations of congratulations and applause" Though her performance far exceeded the expecta-



tions of his friends, Fulton perceived that there was an error in the construction of her paddle-wheels, which he remedied by lessening their diameter, so that they did not dip so deep in the water, and it was manifest that the alteration tended to increase the speed.

This famed vessel, which was named the *Clermont*, soon after sailed for Albany, and, on her first voyage, arrived at her destination without any accident. She excited the astonishment of the inhabitants of the shores of the Hudson, many of whom had not heard even of an engine, much less of a steamboat. There were many descriptions of the effects of her first appearance on the people of the banks of river. Some of them were ridiculous, but some of them were of such a character as nothing but an object of real grandeur could have excited. She was described by some, who had indistinctly seen her passing in the night to those who had not a view of her, as a monster moving on the waters, defying the winds and tide, and breathing flames and smoke.

She had the most terrific appearance from other vessels which were navigating the river, when she was making her passage. The first steamboats, as others yet do, used dry pine-wood for fuel, which sends forth a column of ignited vapour, many feet above the flue, and when ever the fire is stirred a galaxy of sparks fly off, which in

the night, have an airy and beautiful appearance. This uncommon light first attracted the notice of the crews of other vessels.

Notwithstanding, the wind and tide were adverse to its approach, they saw with astonishment that it was rapidly coming towards them; and when it came so near that the noise of machinery and the paddles were heard, the crews, in some instances, shrunk beneath their decks from the terrific sight; and others left their vessels to go ashore, while others prostrated themselves and besought Providence to protect them from the approach of the horrible monster which was marching on the tides, and lighting its path by the fires which it vomited.

This triumphant experiment established Fulton's reputation; and soon after, this fine vessel plied between New York and Albany, as a passage-boat, and her success raised him to a well merited independence.

Watches and clocks next drew the attention of the observer to a department in the south gallery in front, turning to the right on leaving the magnificent instrument we have named; of these there was a great variety to be found in the building. Amongst the watches was a curious specimen by Dent; and those who know the inconvenience of not being able to arrive at the time of night in the darkest hour, were able to appreciate his night watch, or watch for blind persons, technically called a "tac watch." This watch had



an external hand which moved round the hour hand, the position of which could be felt with tolerable accuracy by reference to twelve studs set round the rim of the case, for the twelve hours, reckoning of course from the handle. There was also a Swiss invention of the same kind, but Mr. Dent was considered entitled to the prize in consequence of his special provision to prevent the position of the hand being altered by the act of feeling. Whether it did or not we cannot say, but this article might have given rise to one of the numerous conundrums which had their birth simultaneous with the creation of the building, and it might easily have been conundrumated by asking, why was it that the clock department was properly placed near to the safety of ships class? certainly because the "night watch" was always ready. Mr. Jackson exhibited what he most grotesquely called a "solielave" watch, a little bit of eccentric etymology unworthy of the excellence of the invention. Most people are aware that the pipes of watch keys wear out, and in so doing destroy the corners of the winding square over which they close in the act of winding up. Now it so happens that the shorter this square is the sooner it will wear out, a dilemma which cannot be avoided in the peculiar formation of their watches. By a very peculiar arrangement of the wheels of the watch, Mr. Jackson ingenuously contrives that the key should be solid, acting on the *hollow* axle



Ariadne,

BELL





of a small wheel, which requires less pressure than in the former arrangement—he was consequently awarded a prize medal. From night watches to day clocks was no distant remove, and these honest-faced tell-tales of the passing hours, which are called by the French, civil clocks, were in every variety, from the German toy-looking trifle, to the bold big-headed English kitchen clock, from the parlour time-piece to the full-grown church clock of huge dimensions; added to these were the whole tribe of striking, chiming, and alarum clocks, and clocks going a long time without windings, as well as perpetual almanack clocks, with their indices of phenomena, which they professed to point out, in many instances exhibiting a vast amount of ingenuity in contrivance. Mr. Dent, we believe, was most honourably noticed and rewarded in this department for a turret clock of improved make. The reminiscence of this assemblage of clocks could not fail to remind the visitor that time stays for no man, and that there was much more to see before curiosity was satiated, for there was a store of ribbon, lace, tapestry, and silks, yet unexplored, reaching nearly the length of the south-western gallery up to the corner opposite the Chinese point of our commencement. Coventry of course was foremost in the ribbon trade. Among some French, the greater number of exhibitors were united London and Coventry partners, and very brilliant were the specimens they



brought forward. The silks were close in connexion with these, and to the majority of tastes, unlearned in the characteristics of national manufacture equally attractive with the foreign specimens in other parts of the building; amongst these were the tempting titles, redolent doubtless of grace, and better understood by the female sex than by ourselves. What think our readers of "*black moiré satins and velvets*," or "*black crapes*," "*Crêpe areophane*," "*Crêpe lisse*," "*Organzine Grenadine*," a military style surely, that must be most attractive, or lustrings, or by way of novelty, as the drapers' men say, "*Gaze à blüter*!" One would really go some distance to see a dress of "*Gaze à blüter*," particularly if we discovered a preparation for going "a shopping" after such an article, perhaps beautiful enough, but our wonder would certainly be excited by hearing a daughter express a strong wish to possess seventeen yards of "*Gaze à blüter*" in our present state of ignorance as to the style of the article. Then what think our readers of a "*Damask rep*" for a change; there were numbers of these, and according to our remembrance there were myriads of bright eyes congregated to admire, and more capable of appreciating the beauty of their texture and their quaint contortions of name, by which we have shewn they were severally distinguished. The display of shawls was the last in this gallery, and previous to descending the stair a glance of them will suffice.

They were principally from the Eastern world, or the Scottish provinces; Paisley, pre-eminent above them all; but the articles in themselves were so familiar to the public eye, and may now be seen in some of the best shops, that no particular notice is here demanded; we will therefore, in imagination, turn down the flight of stairs which led to the shawl depôt, and we shall once more fancy ourselves near the Crystal Fountain, and, crossing over the transept, find ourselves near the Chinese corner, the spot from whence we invited our readers to accompany us on our retrospective tour. The fullness of our description on the Foreign department will preclude the necessity of any minute survey of the contents of the north-western and south-eastern galleries, most of the articles there contained having been noticed under the general national head to which they belonged.

Preferring to take a survey of the exterior, we shall proceed to the western court, and call the memory of our readers to the giant wonders for which it was remarkable. No. 1 of the catalogue in this department was a block of Serpentine, from the Lizard, Cornwall, that species of rock which stubbornly breasts the Atlantic, and protects the western frontier of our island. Innocent enough in the court yard where we saw it, but a monstrous tyrant of the breakers in its native bed, as many an excellent ship could testify had she not sunk with all, leaving none to mark the spot. Flag stones,



freestones, slates, and slabs, were plenty and uninteresting. Next to stone, coal in masses was very prominent, and, with the exception of one regulated series of strata, convinced us of the dexterity of the miner in raising so large a mass from the bowels of the earth, and the expertness of the carrier who transported it so far without a fracture; and that was all. The exception was from the collieries of Earl Fitzwilliam—a pillar exhibiting a complete section of the Barnsley thick bed of coal from the Elsicot colliery. The thickness of each layer as it overtopped the under one, was marked on an index, and the nature of the several products of the mine, stood in one view before us. Another nearly as good was from West Bromwich, Staffordshire, exhibited by Bagnall and Jesson. On the northern side was a beautiful invention for the self-acting of gates on cross roads of railways, which would open and shut as the train approached and passed: that the invention was most serviceable and safe to the public may be inferred from the directors of railways *not* adopting them—nor is it too harsh an estimate of the wilfulness of this class, for we happen to know that had the inventor committed the sin of such a suggestion while in the service of some of the existing authorities he would have been discharged: we consider this invention more to be relied on than the human agency upon which we now depend. Two life-boats were near to these, and exhibited







INTERIOR OF





# THE GREAT EXHIBITION.

Kellyman's Department.  
No. 10.





the talent of Bateman in this humane attempt at the amelioration of human suffering. Baron Marochetti's statue of Richard Cœur de Lion here had the advantage of an excellent site, and shewed to advantage, much more so we opine than its rivals in the interior of the building, where want of space, to give one a proper idea of their proportion is a drawback to them. The eastern end was not left bare of attraction, previous to reaching which, we should have walked round by the model cottages of royal origin, which were distinguished by an error not likely to present itself to the minds of princes, but no less fatal to the comforts of the social life, to whose increase the whole scheme was intended to contribute. The door-ways in these cottages were so placed as to bring the children of two families, and mistresses of the houses, of contrary habits as regards clean door-steps, so constantly in contact, that, according to our knowledge of the class, for whom they were intended, peace would never reign within. This may be considered a trifling objection, but the improvers of the dwellings of the poor, if such a scheme is followed, would find how knotty a point this would prove in practice ; *verbum sap.\** Last of all in

"This strange eventful history,"

\* As a reporter for the press, in the manufacturing districts, the writer has had a lengthened experience in causes of bitter animosity amongst the poor, and he can trace more bloodshed, more bad passion, more revenge, more police interference, and fines to magistrates clerks, to mutual entrances



we come to the few objects at the eastern outside end, which, undistinguished as it was, must by no means be left out of our long survey.

Sweden sent a cross, formed of one block of granite, of exquisite grain. India erected a tent, to which the horrid association and murderous attribute of Thuggee, were ever present to the mind, but what connection this detestable practice could have with the school of industry, at Tubulpore, from whence the tent itself emanated, unless it was as we surmise it to be, a sort of penitentiary for reformed criminals of this class: the catalogue does not enlighten us. Then there was a weeping cypress from the tea country, Hwnychow, pronounced Weychow, in the north of China, the precise residence of that unfortunate individual Chow Chow, who was cautioned by the authorities, that unless he paid his creditors 300 pieces of silver by the ninth moon he would be cut in pieces himself.\* We remember reading in the letter that related the style of these things to friends at home, that poor Chow was more likely to have exhibited 300 pieces of flesh than that number in silver, but Weychow certainly was the place. Now, how Chow Chow managed to escape his insolvency, or

and neighbours' children upon clean door-steps, than to any of the minor causes that give rise to the strifes of the humbler classes. So sure a germ of discord could not have been placed at the doorway of a model cottage.

\* This announcement was the subject of remark in the public papers, at the time of the Opium War, and was adduced as a sample of legal process in the celestial Empire.

whether he finally divided his personal property to satisfy his creditors, that deponent did not establish. Finally the pavement at the eastern entrance was laid down by the Seyssel Asphalte Company in their prepared asphalte.

Thus have we carried our readers from the southern entrance, through the southern transept, to the Chinese corner, thence down the eastern nave called the foreign side, in and out the various national departments—including their upper contents in the galleries, advancing now and then, laterally, on the nave, and noting all in our passage—till we came beneath the porches of the eastern entrance, then, turning westward on the northern side till we came to the Turkish corner—diving ever and anon into the utmost recesses of the inner departments. Following our course into the north transept, round the north-western corner, up the same side, round the western end, back down the southern side till we came opposite our starting point, the Chinese corner, observing all along the same diving and searching principle as guided us on the opposite side. Our task on the ground floor concluded, we have, in imagination, mounted the staircase by the side of India, searched the north-western gallery, launched into the shipping interest behind the organ, doubled it and sailed into the southern gallery, descended the stairs, and passing the waters of the crystal fountain, arrived safe once more at the Chinese



corner. We then commenced our outside search, beginning west, and ending on the pavement of the Asphalte Company on the eastern floor of that entrance, who we will leave to account for the extraordinary dumbness to the soles of the feet and pains in the legs, of which many complained after walking on their patent material, while we make a few general remarks.

In the course of the retrospective journey, in which we have been accompanied by our readers, they will doubtless discover that much which attracted their notice has been omitted in our survey; doubtless this is the case, time and space must indeed have been largely afforded to the indefatigable noter who would undertake to go through all as we have attempted to do, in part, but let them do us the justice to confess that much has been noticed in our remarks which had entirely escaped their observation, thus will the reader and ourselves be upon an equitable standing. It is to be hoped that their memories have served them where ours have been deficient, and that our recollection has furnished much to add to the stock of information and improvement which the Great Exhibition was originally intended to afford to the British public. Again it would have been impossible to have noted all the notables accompanied by the observations which the author has ventured to attach to each object he has selected—works of vaster calibre have done more than here ever was intended,







for instance, the Illustrated Exhibitor and other works which will be found to contain more than could be looked for in a cursory glance, as ours only professes to be, at so vast an assemblage of art and science.

The opening has already been alluded to, and is somewhat of a melancholy feeling with which all approached the contemplation of this event of on opposite character; such a time, however, was to arrive, and as it drew near there was a talk of making something of an amend to the exhibitors, who in many, if not most, instances believed themselves to be unjustly neglected at the great inauguration. That such indeed was the case we are ourselves cognisant, having witnessed a degree of excitement at meetings held even on the afternoon previous to the opening, on the 1st of May: little did the world know, that at 2 o'clock on that day, there was a proposition set before hundreds of exhibitors, urged in really eloquent terms, to the effect that each should claim his property and depart with it; not only this, it was seriously proposed that each exhibitor should sell his right to the article exhibited, so, by power of attorney, enable the purchaser to demand the property. Hour after hour was spent in contriving some plans for the solace of the wounded feeling of the exhibitors, excluded as they were from the demonstration of the morrow. Deputations went backward and forward to the commissioners



without success, and there is little doubt, but for some disarrangement in the camp of the malcontents, the obduracy of the authorities in this respect would have caused them much inconvenience. It was broadly stated that the "drones" were to be admitted into the hive of common industry in preference to the working bees themselves, and parallels were drawn between the morrow scene, the sunshine and summer of the very hour, when the Queen of the honey-bees would be surrounded by myriads of her truthful followers on the morning of May. There was doubtless somewhat of an oversight in all this, if not a little misleading, and one assertion will go far to prove this, it may be taken for granted that *had one half of the exhibitors originally understood they would have been excluded from the great festival, of which they considered themselves an essential and component part, much that adorned the great building would never have been produced from the heart and the hand of England's industrious sons.* Most of them complained that the makers of the casket were more honoured on the occasion than the creators of the jewels it was brought into existence to enclose; and yet all this might have been avoided. The plan of the commissioners was a weak one, there was no need of crowding the proceeding with numbers, it is admitted that a free invitation to all who owned property in the building would have been too much to demand; but there was a ready alter-

native, *why not have let each class choose from their body a representative of the whole*, to be present at the opening. Would not this have been a ready compromise of the question, and a means of saving the active body of authorities much odium and reflection which undoubtedly exists to this day, and which will most assuredly manifest itself upon any future occasion? At the time of which we write, however, the period of the closing of the Exhibition, it was announced that the exhibitors would be admitted to free-seats, a privilege which was, to all appearance, widely accepted, although not confined to their class alone. The day arrived, and the Prince in person entered the building to close for ever the brief reign of the noblest of all exhibitions.

It is not our province to describe the closing ceremony, we saw it all, and the memory of that volume of sound, born of the human voice, which uttered the concluding strain of our national anthem, as every word shortened the excitement of the surrounding triumphs will never depart from us.

Long after the official business of the day had concluded, the crowds continued to linger round the separate idols of their daily acquaintance, amidst the exciting bursts of song and chorus, locally characteristic of the varied triumphs of national genius. Lingering still they haunted the building, unwilling to part while the daylight



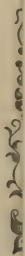
afforded a glimpse of each familiar attraction. Night at length shut out the memorable decadence of the demonstration of 1851, and the doors were closed.

And now the feast is over and the guests are gone!

The reception hall of universal genius is empty, silent and alone, while echo repeats the sound of solitary footsteps through its corridors. Soon were the treasures of those stately argosies, from far distant seas, that were deposited in the wide bosom of the glorious building, to be given up, nations were to claim their own, and leave an empty space behind. Crowds had departed to regret at a distance the contemplated demolition of the palace itself, but failed not to send forth a cry of remonstrance from one end of the nation to the other. As in all public questions, however, there were two opinions on this; many insisted that the Exhibition had done its part, and like a well-graced actor, having said its intellectual and eloquent say, should leave the scene and be known no more; others as strenuously contending, that in reference to its original intent these remarks were just, but urged the numberless purposes to which the building might be applied for the bodily and intellectual advancement of the British people. Many plans to this effect were in fact proposed, and amongst them the most notable was that of Paxton, an horticulturist, a man of taste, and a devoted admirer of that other world

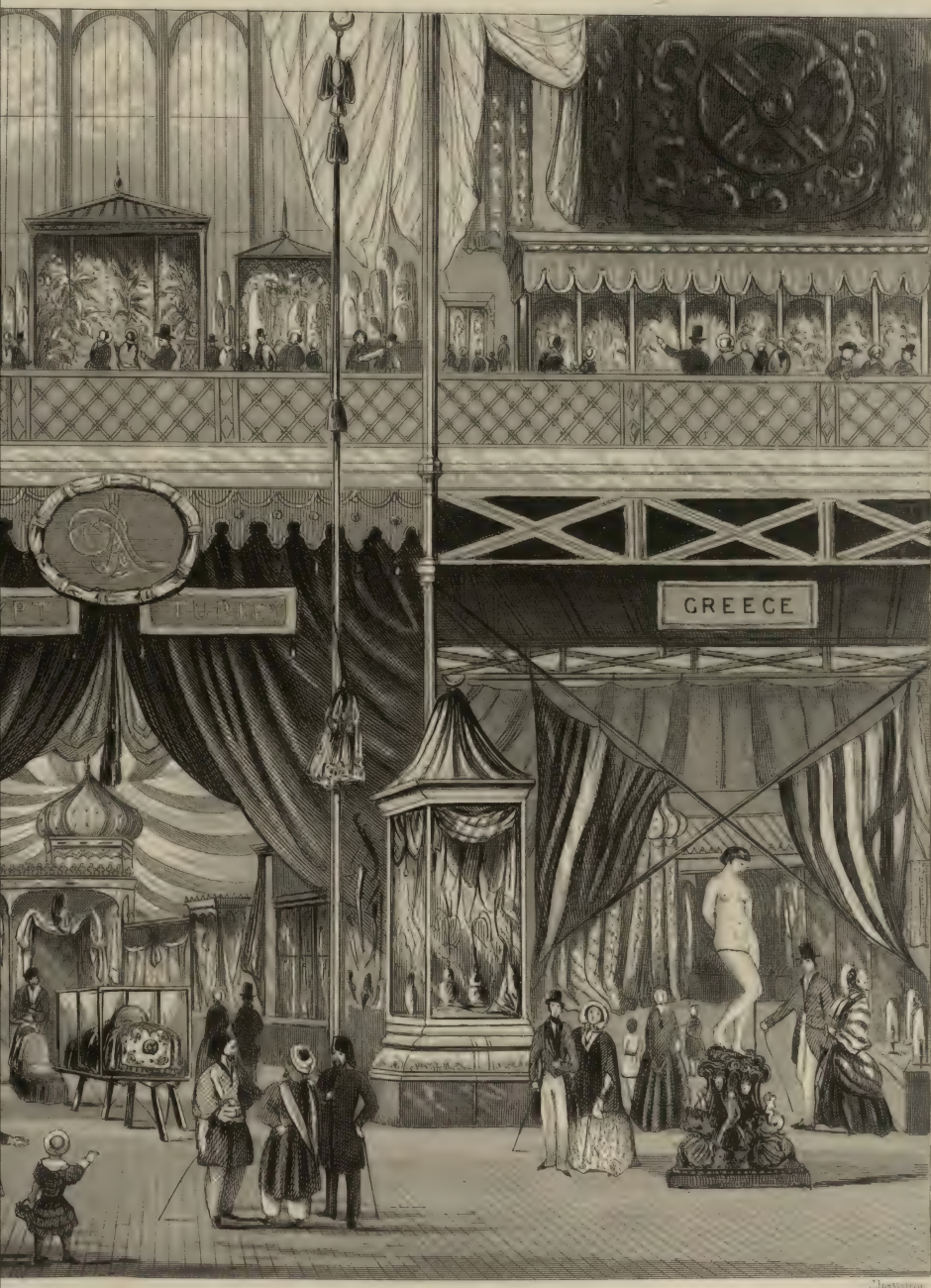






INTERIOR OF





# THE GREAT EXHIBITION.

Egypt, Turkey & Greece.

N. 17.

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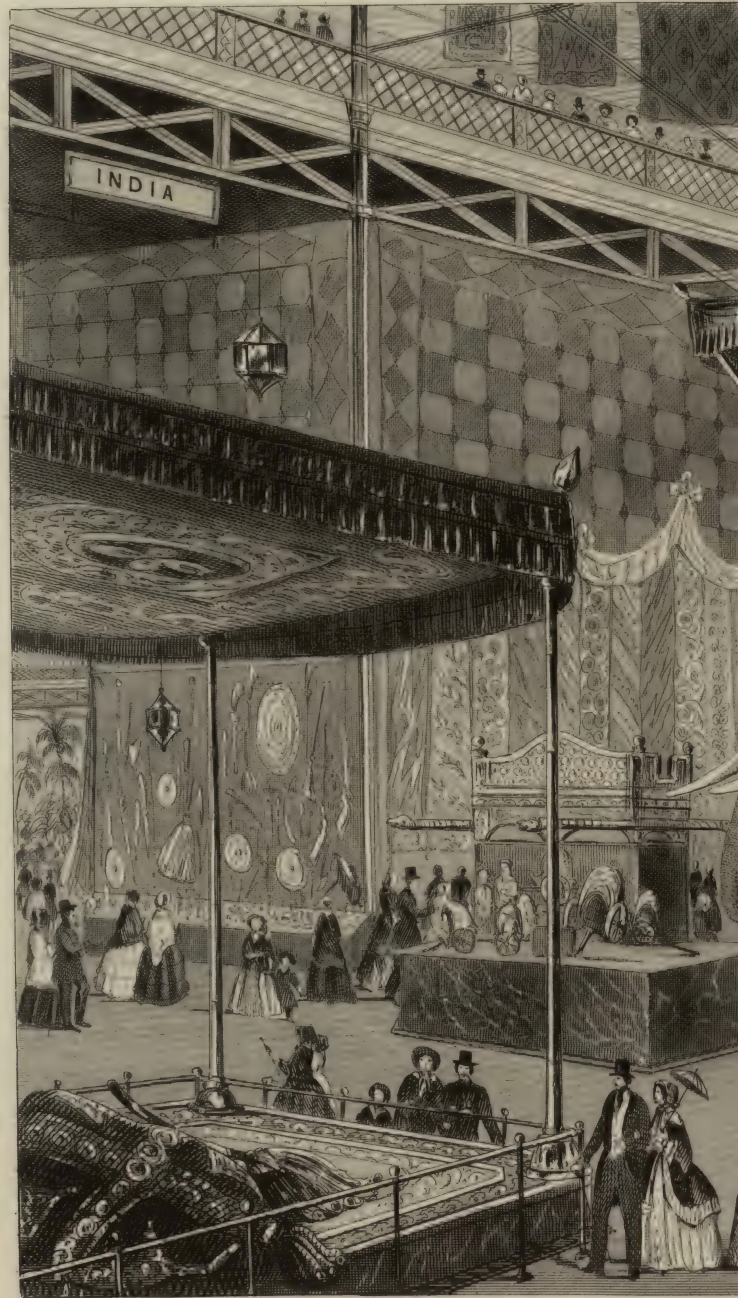
Paris, H. Mondeville











1851

INTERIOR OF

London.











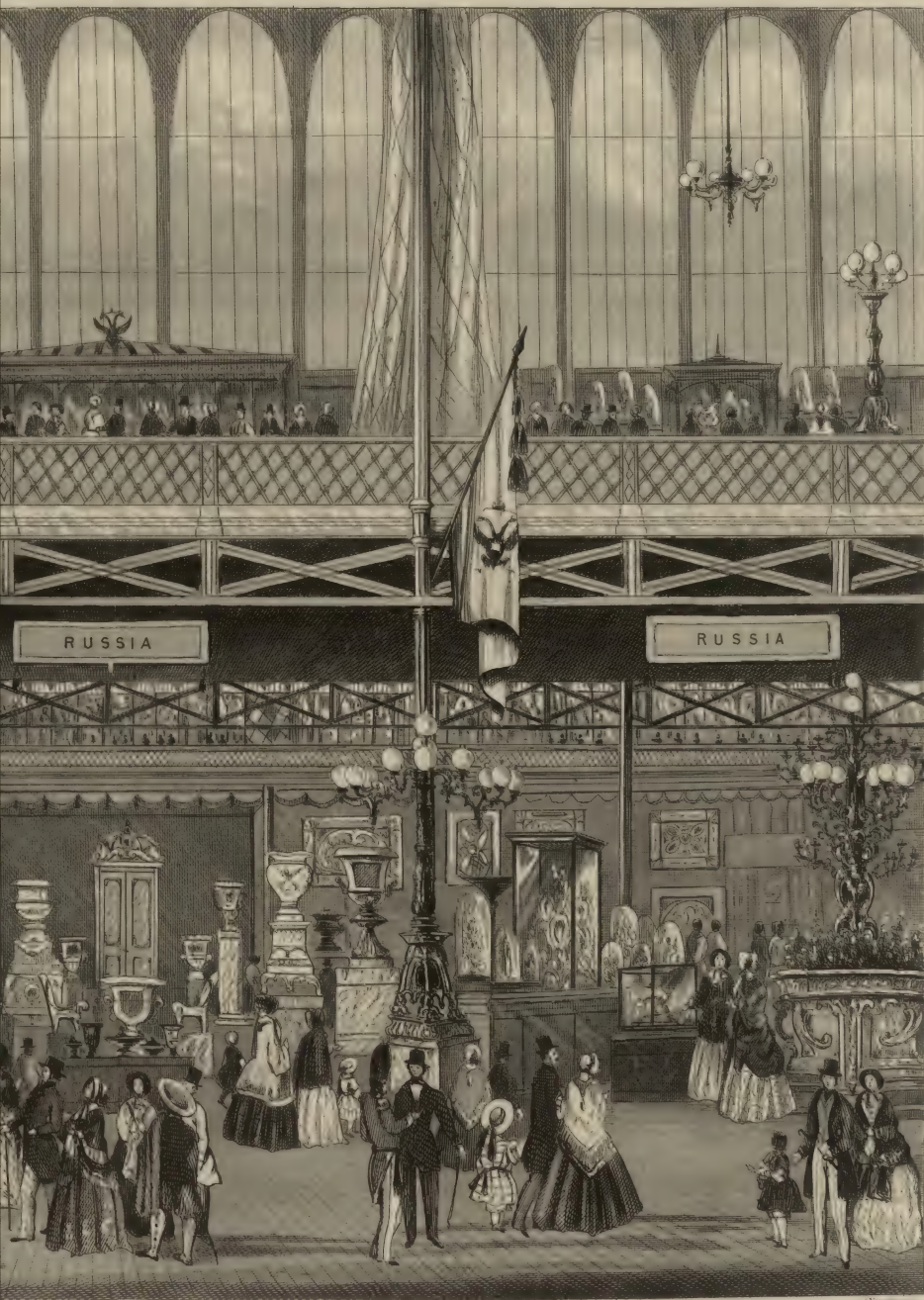




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INTERIOR OF





CHAMBERLAIN

# THE GREAT EXHIBITION.

Russian Department.

No 19

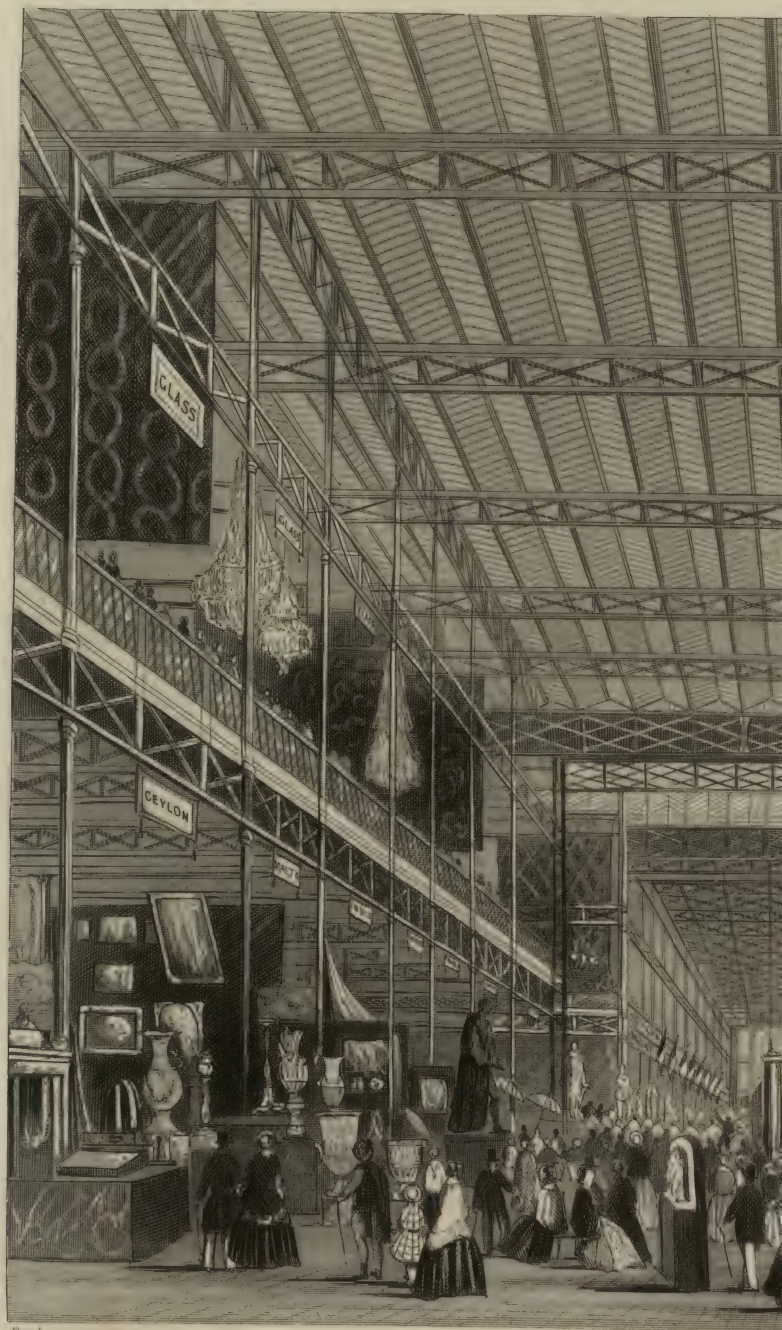
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INTERIOR OF THE

Ceylon, Malte

London, Read





W. H. & Co. del.

# THE GREAT EXHIBITION.

& Canadian Departments.  
Nº 20.





of beauty, and improving science—vegetable life—he would fain have transformed the building into a temple of floral and horticultural wonder. The urgent representation even of this presiding genius of the palace, could not stay the inevitable fiat that had gone forth. The Crystal Palace was to be razed to the earth.

The contemplation of this event was by no means an agreeable one, and however the right-thinking and calculators for the future might have treated the announcement, none can deny that a glory was about to pass away for ever ; and as

“Nothing dies but something grieves,”

it was to be expected that so costly and attractive a subject, would not die without a feeling of pointed regret from the thousands whose hours for many weeks had been the brightest in their existence, nay whose existence itself had been rendered a richer term than could be estimated for the same period in the past, or perhaps some future ages. But the work of demolition commenced, and even then crowds hung round the returning cargoes of the former idols of the interior. Like funeral boxed-up acquaintances out they came, one by one, “cabin’d, cribb’d, confin’d,” hid—from the universal eye at least—for ever. All long coffin-looking packages were sure to contain the Greek Slave, according to the ideas of the gazers ; and if that extraordinary lady had entered the building as many times as she was



said to have departed from it, a tolerable regiment of Greek Slaves might have been arranged before the American department.

Within, the confusion was a sorrowful sight, and the workshop of the world seemed preparing for departure to some other region of science. In the Fine Art Court the most grotesque appearance-presented themselves; heads and arms bandaged, bodies half-clothed, and heads immersed in cloths, as though the dwelling of the poetic idols of our former love had been assailed by an incessant bombardment of artillery, and were under the hands of the whole College of Surgeons for cure of dire wounds and dislocations. No infirmary could have presented such a scene of hobbled proportion and bound-up anatomy. The absolute amputations and dismemberments might have given the owners some occasion to exclaim with the poet Hood in his song—

"I can't tell where my head is gone,  
But other people can;  
As for my trunk 'tis all packed up,  
To go by Pickford's van."

Poor little Bacchus, when we last saw him, was being swaddled in straw, and his beautiful companion looked anything but prepossessing in calico drapery.

In other departments the boisterous and somewhat reckless work of destruction was far different to the steady and earnest note of

preparation of some months before; less order and more noise distinguished the proceedings. The assistant sappers and miners even, evinced less military precision in their movements, and the damage in breakage, upon this occasion, was as a hundred to one greater than at the time of putting up. We were ourselves of the number of dislocaters, and well understood the feelings that animated the whole party. Much care was taken that the right owners should take away their own property, and no other; and many were the intricate ceremonies which they were ordered to go through, before their wares were clear of the authorities within. In this respect, in the more preliminary preparations, the visitors could hardly be aware of the great individual perseverance and personal inconvenience which exhibitors were necessarily called upon to undergo, and to many of them accompanied by no inconsiderable loss, both at the time of entering with their property and quitting the building with it; nor was this all; he had to be admitted, and was ordered to leave the building between the hours of 8 and 10, should his presence be required with a view to superintendence over his exhibited property during the run of the exhibition, an advantage, however, in some respects, for there was no aspect of the interior of the building, with its gorgeous treasures all in perfect order, more attractive than that which it presented when the floors



were clean swept, and the lavish adornments stood around, in all the reserved solemnity of drawing-room treasures. At these times her Majesty would be taking her private tour, which occupied her mornings nearly throughout the week, and many exhibitors were suddenly abashed by the sound of her enquiring voice, whilst they were making all orderly for the arrival of the masses who were sure to fill the empty space ere long. The tramp of the sappers and miners, as they mustered according to the regulations of the day, was all that interrupted the silence at these times; and neither noise nor the moving multitude abstracted the mind from the contemplation of the vast whole. At no other time could the complete effect of the building have been so completely presented, and compared to the myriads who could only see it in a crowd, but a few could have so witnessed it. We were, fortunately, of the number. What a comparison to the scene we had commenced to describe; the one all order, neatness, and precision, the other the most confused of all imaginable confusion. But the beginning and ending of all things are two extremes.

Once more to revert to the glorious opening 1st of May, 1851, in comparison with the closing day of May, 1852, when crowds still hurried with somewhat mournful steps to view the dismantled hall amidst sounds of music. Who does not remember the parks on the

1st of May—none at least of the thousands who formed part of that outside homage to the great event. What buzzing heaps from out our London hive were there, literally “swarming” on the branches of trees, waiting the arrival of their idol and Queen, and as she careered along the double line of countless thousands, how the buzz rolled after the wheels of the chariot, or murmured forth a notice of her approach. A marvellous reality of those minor scenes of insect life, realizing at that very hour, and in the rays of that self-same sun, in the orchards of the cottage houses of her peasantry, in many a retired spot of happy England. The courtly meetings, the tournament, and May-day revels around the halls of old Kenilworth, could never rival the glories of that day; but above all was the peace and unanimity that reigned amongst the congregated masses from the homes of many climes, mingled with the sturdy sons of our English, Irish, and Scotch growth. And after she had passed the portals of the building, how staunchly and patiently did they wait the signal of the completion of the great work, when with an outstretched hand she proclaimed the Exhibition open to the inspection of her people. How the acclamation from the masses within, mingled with the swelling peals of the gigantic organ, were caught by them, and echoed by the thunder of one universal joyous shout. So liberal were the various demonstrations, that the language of metaphor



ceases to be such when called in aid of our poor description, to the Queen of England, and her excellent Consort, the outside reply to the announcement from within, as they stood upon the dais, must indeed have seemed an elemental concussion against the glass confines of the building, rivalling an anticipated effect, of the same kind from the explosion of artillery, which was cautiously placed at a distance from the building, in order that they might announce the event without danger to the fragile and transparent texture of the material of which it was composed. This effect, we were informed by a witness within the building, was thrilling in the extreme; to him the transcendant grandeur of the interior display, succeeded to the echo of the popular roar from without. Shortly after the doors were open for the egress of the royal party, and as in the interim we had taken our station in Park-row, Knightsbridge, we beheld the glorious sight of our Queen's return from the scene of her national triumph; and so the opening ended, thus was the intellectual banquet duly prepared for the myriad guests.

Much of that which followed this remarkable epoch, it has been the object of our little work to perpetuate. We come now to

——— the last scene of all,  
The spare and empty skeleton of glass,  
Sans gilded ornament, or glitt'ring gem,  
Sans ideal beauty in wax, stone, or wood,



Sans crystal fountain, and the royal throne,

Sans eyes, sans heart, sans everything.

The last work of demolition was commenced, and piece by piece, the more than Aladdin's palace began to pass away, and yet the lingering crowd would hang around the falling pile. It was curious and melancholy to see how the silent groups would cast mournful and deploring glances at the bare spaces, as one column after another was by the raising power, like a long tooth, drawn from the ground and carried from the spot. Regions, continents, and towns seemed to be obliterated, as the spaces widened into the old park-ground again. Then men would roam hither and thither, pointing out spots where such a statue had stood, such an engine had worked, such a tapestry had been hung, and such a trophy had been built. They surveyed the empty area for bygone seats of glory, and compared recollections, like antiquaries ploughing up reminiscences upon old battle-fields, determining the position of batallions whose prowess had immortalized the earth that bore their weight. Then would they call up local geographical lore, and pointing out to a dead certainty the spot from whence the Queen of England once told all the world that the feast for all nations was ready to be partaken; or to the highly favoured trees, that for a whole summer were hived within that vast conservatory, along with the most beautiful and happy



things of all nations, to the exclusion of all other trees that ever did or ever will exist, in this or any other country, and feel certain that nothing can obliterate the facts. And all this was done in a reverie of honest regretfulness, with a sober determination of purpose, half solemn duty, half pleasurable excitement, a longing, lingering look at departed by-gones. Column after column, frame after frame, plank after plank, were at length cleared of the ground, and the soil was left in a proper state to resume the verdant face of its olden time.

THE END.



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